THEATRICAL - 1940
INDIVIDUALS TROUPES ETC.

Our America

Cabin in the Sky, book by Lynn Root, lyrics by John Latouche, music by Vernon Duke. Martin Beck Theatre, October 25, 1940.

NOV 11 1940

Susanna and the Elders, by Lawrence Langner and Armina Marshall. Morosco Theatre, October 29, 1940.

The New Republic

THE NEW MUSICAL PLAY for Miss Ethel Waters is divided into two acts. The first of these pours along with remarkable success, a splendid fullness and variety; the dialogue much richer than our stage as a rule can show. Mr. Albert Lewis' directing of this dialogue is, too, unusually expert. Mr. George Balanchine has brought his experience with ballet to the staging. His work is good in the realistic portions as well as in those that are lyric or fantastic or revue or chorus. The exceptions to this excellence are some of his designs for the group dancing, which seem to me montonous and often merely ugly. In them his male dancers seem much more like amateurs from a ballet school (modern style) than performers capable of the racial vigor and incredible rhythm that Negro dancers possess. All these dancers, incidentally, seemed to be three-fourths white, slight, and even peaked, in physique, and in their movement high-strung and fidgety like lesser Massines. The orchestra was exceptional.

Mr. Boris Aronson's décor was more than enchanting, the settings especially, though the costumes were very good.

Miss Ethel Waters is extraordinarily good all through this first act, with a fine range of theatre, as it were, a genuine versatility in feeling and technique. Simple character and emotion, plain folk ways, hints of clowning, and singing beyond words expert. At times these songs may even seem moving to some people. As for me I am so little broken in to torch songs and their parallels in general that the appalling words Miss Waters has to sing prevent my having any emotions of any kind outside of certain musical values of rhythm and tone; I can only admire the astonishing skill with which she executes them.

Mr. Dooley Wilson, as Little Joe Jackson, the beloved and erring husband who is finally saved in heaven for his wife's dear sake, has a part that is less varied and less exacting than Miss Waters' of course, but he gives a performance that is right from start to finish and witty all through.

This first act of "Cabin in the Sky" might easily set us off to theorizing in one direction after another. First of all—to my mind—is the fact that the words, their quality and vagary, their speech rhythms, the imagery they serve, and the spoken rhythm, are very much more promising as theatre medium than the dead stuff we usually get, the writing itself that we must listen to in plays. Whenever that curious barrier of the so-called natural is established as a play's style, and the assumption reigns that what audiences like is a close copy of what is in life, we get for the most part a speech-medium that is as still-born, pseudo-photographic, banal and journalistic as that in the average newspaper editorial. On Broadway the average play with a serious intention is almost impossible to listen to. But here the playwright has an outlet in terms of another race. He may even say to himself, perhaps, now look, we have these simple African creatures who are known to use bright and unexpected words, figures of speech, and to be capable of quaintness or passion, childlikeness and illiteracy, sweetness and guile or what not, as well as expressions nobody on Broadway knows (expressions and uses that are, likelier than not, mere survivals of a proper and basic English language—there's a joke for you!—forgotten or unheard in the scumble of a big city). This being the case, the playwright may take a fling as it were, a fling into a wider, looser, more theatrical, perhaps more poetical even, manner of speaking. We may think what we like about that point, but the fact remains that in this Negro medium flexibility would seem to be more easily achieved, plus freshness, vividness and the impression of surprise and light.

The second act of "Cabin in the Sky" gives the impression of having been monkeyed with by a number of theatre monkeyers. The Negro wit and grace of spirit and charm of phrase that appeared in the first act is now more than likely to turn into wisecracks and cheap efforts at repartee. The average Times Square repartee is nothing very much beyond that sort of thing; the dialogue of wit that is intended ends by being merely the cracking back and forth of riffraff—Times Square gets bright by being commoner and more obvious—smart dog eat smart dog. The great thing needed for that last act of "Cabin in the Sky" is a belief in the first act—with its particular depths touching humanity and theatre qualities. On Broadway strange to say, that might be a large order.

Atlanta, Ga. Constitution
December 12, 1940

SILHOUETTES

By RALPH T. JONES.

Mistaken About Hattie.

Susan Myrick comes to bat with information about the birthplace of Hattie McDaniel, the Negress who plays the part of "Mammy" in "Gone With the Wind." Some days ago this column remarked a belief, gotten how couldn't be said, that Hattie was born in the north. Not so, says Susan Myrick. "Hattie told me she was born in Tennessee and I believe her;" writes Susan, "for when I was technical adviser on "Gone With the Wind, I found Hattie about as southern as any good colored women I knew as a child on a plantation near Milledgeville . . . In ordinary conversation she used as good English as any well-educated person, but when she took on the role of Mammy she sounded like something right out of the Uncle Remus stories. I used to get homesick for Georgia, listening to her . . ."

So, that's that.

Not a Premiere.

Today is the day when we have another big GWTW celebration in Atlanta. Of course, it is totally false to call it a premiere. That is over and done with. It is an anniversary showing. There'll be several important Hollywood personages here, including Vivien Leigh, the Scarlett of the film, and her husband Laurence Olivier. Remember, a year ago, both were waiting for final divorce decrees, when they were here.

There'll be oodles of excitement at the Grand, tonight, I know and there'll be crowds and bright lights and all the other trimmings. And I do hope they've sold out the house. For all the receipts go to the British War Relief Society, a cause than which none is nearer the heart.

But there can be only one premiere, a first showing. You can't get around that, it is a mathematical fact.

Just like, in writing of something or other that is rare, it may be unique, but it cannot be of any varying degress of uniqueness. It just either is, or it isn't. That's why the common mistake of "most unique" is so irritating.

The Strength Of Whisky.

Came across an interesting item about Scotch whisky in the Scientific American. According to the writer of the article, Yandell Henderson, Yale professor of physiology, the United States government, with the best intentions in the world. has for many years maintained a situation that just creates alcoholic addicts.

It seems that, with the idea of assuring full value for each dollar spent by Americans, it is the law in this country that no liquor of strength below 40 per cent alcohol can be labeled or sold as whisky, gin, rum or brandy. Some of it is even 50 per cent alcohol. Which is the same as 100-proof.

And, says Professor Henderson, whisky of 35 per cent alcohol is about the highest concentration that can be taken habitually without injury to the stomach. In England, he says, they do better. They permit a dilution that makes Scotch whisky a milder drink than it is in America.

That accounts for the frequency with which Americans, returning from Britain, say they can drink more there than they can at home. Generally they attribute it to the climate. The chief reason is because in Britain Scotch whisky is distinctly milder than it is over here.

Higher taxes and a more diluted liquor, Professor Henderson states, are two factors which have greatly reduced alcoholism in Britain during the past quarter century. He urges a similar state of affairs over here.

Mammy Unable To Attend 2d Premiere Here

The Constitution
Atlanta, Ga.

Corset Scene From 'G.W.T.W.' Won't Be Given on Stage.

DEC 5 1940

"Scarlett" is coming to her birthday party without her Negro mammy, but Director Alfred Hitchcock will attend.

Announcement was made yesterday that Hattie McDaniel, mammy of "Gone With the Wind," would be unable to attend the anniversary premiere of "Gone With the Wind" here next Thursday night because she is working in a picture with Bette Davis.

That means the scene where mammy laces up Scarlett's corset won't be given on the stage.

Others To Appear.

E. B. Coleman, Metro-Goldwyn-Mayer representative, said that Vivien Leigh, Laurence Olivier, Hitchcock and Atlanta's own "Miss Anniversary," picked as the girl making the best screen tests of all Atlanta girls, will appear on the stage during the anniversary premiere performance.

Hitchcock is a 260-pound Englishman who directed the successes, "Rebecca," "Foreign Correspondent"—both of which are ranking contenders for the best film award of the year, that distinction which "Gone With the Wind" won last year—and "The Thirteen Steps." He is an actor of note and has often appeared in his own films.

Prices Reduced.

Coleman announced the prices for the anniversary premiere had been reduced since the skit cannot be given on the stage. Proceeds go to the British War Relief Fund. Ticket prices will now be $3 for the loge and $1 elsewhere in the theater.

Mrs. Albert E. Thornton, chairman of the Atlanta British War Relief Committee, announced yesterday that tickets would be sold for 25 cents each to the shooting of the screen tests of the Atlanta girls, tomorrow, Saturday and Sunday. The relief fund will benefit, and tests will be made at the Georgian Terrace.

Chairman Named.

Mrs. Ben Gatlins was named checking chairman and Mrs. Edwin Johnson co-chairman of the committee which will have charge of collecting the admission fees and checking hats and coats for those attending.

Committee members are Mrs. Louis Johnson, Mrs. Ed Smith Jr., Mrs. McKee Nunnally, and Miss Nancy Calhoun.

Vivien Leigh will leave Hollywood early in the morning of December 11 aboard a chartered plane to arrive in Atlanta that night.

"Cabin in the Sky" Gets Many Orchids

And Its Brickbats Are Few and Lightly Flung

Atlanta American

NOV 12 1940

CABIN IN THE SKY at the Martin Beck Theatre. Presented by Albert Lewis and Vinton Freedley. Book by Lynn Root; lyrics by John Latouche; music by Vernon Duke. Staged by George Balanchine; dialogue directed by Albert Lewis; settings, costumes by Boris Aronson.

THE CAST

Georgia Brown	Katherine Dunham
Dr. Jones	Louis Sharp
Brother Green	J. Rosamond Johnson
Lily	Georgia Burke
Petunia Jackson	Ethel Waters
Lucifer Jr.	Rex Ingram
Little Joe Jackson	Dooley Wilson

IMPS:
Archie Savage, Jieno Moxzer, Rajah Chardieno, Alexander McDonald

The Lawd's General	Todd Duncan
Fleetfoot	Milton Williams
John Henry	J. Louis Johnson
Dude	Al Moore
First Henchman	Earl Sydnor
Second Henchman	Earl Edwards
Third Henchman	Maurice Ellis
Devil's Messenger	Al Stokes
Messenger Boy	Wilson Bradley
Domino Johnson	Dick Campbell

Baltimore Sun

NEW YORK—"Cabin in the Sky," the long-awaited new Ethel Waters play, was received with varying enthusiasm by the critics here, but all were in accord on one thing, that Miss Waters's acting was excellent and that her singing of the play's tunes couldn't have been surpassed.

Brooks Atkinson, famous drama critic of the New York Times, who liked the play immensely, wrote: "Perhaps 'Cabin in the Sky' could be better than it is, but this correspondent cannot imagine how. For the musical fantasy is original and joyous in an imaginative vein that suits the theatre's special genius.

Miss Dunham

"Lynn Root began it by writing an extraordinarily fresh book about heaven, hell, and the common earth, where black people work out their destiny.

"By great fortune, everyone associated with him has met him on equal terms. For it would be difficult to prove that the book is happier in style than George Balanchine's lyrical direction or the excellent performance by a singularly well-chosen colored cast.

"Ethel Waters has been essential to happiness in the theatre for some time. But she has never given a performance as rich as this before. She is cast as Petunia, faithful wife of an ingratiating rascal, who has the greatest difficulty in walking the narrow path to heaven.

"Without once stepping out of character or assuming the airs of a star performer, Miss Waters captures all the innocence and humor of a storybook character, investing it also with that rangy warmth of spirit that distinguishes her acting.

"At the present moment, this theatregoer imagines that he has never heard a song better sung than 'Taking a Chance on Love,' music by Vernon Duke, lyrics by John Latouche, and voice and acting by Ethel Waters. She stood that song on its head last evening and ought to receive a Congressional medal by way of reward."

Script Criticized

John Anderson of the New York Journal and American, had an equally high opinion of the cast, but he didn't think so much of the play script.

"I must confess," he wrote, "that I couldn't see why either God or the Devil was interested in Little Joe, but Miss Waters is a great performer, and it is a pity that the stage has nothing better than this rotogravure edition of 'Faust' to offer her after her magnificent performance in 'Mamba's Daughters.' It is a little like asking Toscanini to play a penny whistle.

"Vernon Duke's music, especially in such catch tunes as 'Cabin in the Sky' and 'Takin' a Chance on Love' would make anyone forget the book and Mr. Balanchine's anti-freeze ballets would enliven a deader subject than Little Joe's soul, but every now and then the story pops up, and there is just no way of getting around it."

"Flighty Baggage"

Katherine Dunham, well known dancer, plays the part of Georgia Brown, a "flighty baggage," with whom Little Joe has been running around at a "blistering temperature," Mr. Atkinson said, so the "triangular frolic is comic, disarming, and incendiary by turns, and 'Cabin in the Sky' ranks with the best work on the American musical stage."

It was the concensus of opinion among playgoers that the play had in it too much of the same old formula usually found in plays with all-colored casts, gambling, crap-shooting, and sinners fleeing with the devil in hot pursuit.

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

STAR DUST

BY EDGAR T. ROUZEAU

"Rochester" A Representative Negro

Eddie Anderson, more familiarly known as "Rochester," has been creating a favorable impression with everybody since his arrival in Harlem a few days ago. He is an intelligent showman who realizes that fame and affluence, like power, stems from the masses and when he is out in public he is always playing up to the mob.

Away from the crowds he likes to relax and indulge in talks on the race problem and do his share of listening. It is another way of saying that he is a representative Negro.

Eddie, who will be 35 in September, is the next to the oldest in a line of six children. He is named after his father, who was a highly respected concert singer in his day. Rochester's parents migrated from Missouri, and his mother, Ella Mae, bore all her children in California.

ROCHESTER

There was Corney, Eddie, Lloyd, Zelda, David, and Rose, in the order named, all living except Lloyd. Mr. Anderson died in 1930 but his widow still survives him. She still maintains the family homestead in Los Angeles as a sort of gathering place for the clan.

All of the children seem to have had an early leaning for the stage and all were in theatrical life at one time or another except the youngest girl. Corney and Eddie used to tour together until Eddie secured more or less steady employment as an extra in pictures. He was headlining a bill at the Culver City Cotton Club three years ago when his big chance came. Jack Benny wanted a man to play a railroad porter's role in one of his radio scripts. He staged an audition and the finals was a close finish between Eddie and Nikodemus, a well known race comedian, but Eddie won. Jack Benny took him on and nicknamed him "Rochester."

Mrs. "Rochester" Brainy, Attractive

Rochester is very happy with his lot in life. He has rosy plans for the future and he has had the good fortune of marrying a young woman who is not only beautiful and statuesque, but one who is intelligent as well. She has brought order and serenity into his life and had surrounded him with that feminine influence which can do so much to a man either in helping him to go up or in bringing him down.

Mamie Anderson is devoted to her husband and loves his work. She is the type of a wife a man loves to consult with, and the way she meets and handles people is one of the big reasons why the movie and radio colony are always willing to do favors for Rochester.

Mamie and her husband kept a date with the minister in May, 1939, in Arizona, after an elopement from the Coast. It was his first marital venture, the second for her. The previous marriage took place when she was very young and it was annulled.

Dressed in a beige skirt, a beige tweed jacket and coast trimmed in brown, a beige felt hat with a brown dotted back veil, purse, alligator shoes and handbag to match, she made a stunning figure, right out of a Parisian style window. She always had a hankering for the stage, but the opportunity never came her way. She was employed as a secretary with the Los Angeles County Probation Department when her sister, Katheryn, who used to dance in the Culver City Cotton Club, introduced her to Rochester.

She is a Los Angeles girl and her mother still lives out there. There are three other children—Mildred, Nonie, and Thomas. The family name is Wiggins and they were originally from Georgia. Mr. Wiggins died in 1932.

Working For Race Air Corps In Army

Rochester is of the opinion that the South is becoming more liberal and social-minded in its atttiude toward the Negro. He has heard, he admits, that Ethel Waters and Louis Armstrong were divorced from lucrative radio programs because southerners protested, but he has had no similar experiences.

Last year he made several personal appearances in "such allegedly" prejudiced cities like Cincinnati, Baltimore, and Washington, and found southerners who were anxious to pose with him and who wanted him to hold their children.

They seemed to think him a great radio artist and did not mind saying so. And this in spite of the fact that he was heading a vaudeville bill in which Betty Grable was also a featured star.

Rochester feels that his standing with influential southerners is so solid that he is using them in an attempt to obtain an interview with Vive President Garner.

> He wants the backing of the Texan for a plan to create an all-Negro air corps in the Army. Rochester feels that such a bill would pass if it were sponsored by southern senators and representatives and he is of the opinion that there are enough of them to put it over if they were made to feel that they were doing the race a favor.

Rochester thinks the moment is ripe for such a move, with the Presidential election in the offing and Garner eyeing the White House. If anything comes of it, Rochester plans to put up a trophy each year for the outstanding Negro aviation student. He is an aviation enthusiast.

Wants To Be Movie Director, Producer

Rochester is fully aware that fame is fleeting and that he has no monopoly on his job. He says Jack Benny is one of the grandest men he has ever met but he also realizes that the vogue in radio programs change from time to time and he has no assurance that he will have a place on Jack Benny's next venture.

For that reason, Rochester is building for the future. Materially he is building a six-room house in Los Angeles, but in his mind's eye he is also building the Anderson Movie Enterprises of a future day. He is studying the technical end of the industry from the ground up and someday he hopes to make his bow as a director and producer in his own right.

And if he should wind up as a producer of first class colored pictures, well and good. But Rochester is shooting at something bigger. He aspires to be the first Negro to direct and produce an all-white picture.

'MULATTO' HANGS ITS HEAD AGAIN

BOSTON, April 18.—"Mulatto," the play which has had more encounters with misfortune than any other to ever hit the boards, has again given up the ghost and closed in Boston. The drama put on by W. J. Haggerty, of Philadelphia, which opened at the Copley in this city three weeks ago over the strenuous objections of TMAT, finally had to close after a two weeks run because the box-office was too far below par.

The drama was opened in the Hub theatre with the joint backing of Haggerty and Dr. Romeo Lungo, also of Philadelphia. Each backer was supposed to put up $25,000, of which the doctor's was forthcoming, but as to whether the other appeared in a matter for conjecture. When Dr. Lungo saw the depth at which the box-office figures for the first week remained, he asked that the show be closed then, and sent a lawyer to Boston to carry out the request. But because the performers had to be paid a two weeks salary minimum anyway, it was decided to keep the drama running for the second week. However, when the company was brought back, it had to be paid off with money on deposit with Equity. And Dr. Lungo had to put up an additional $500 to finish out the latest attempt to bring the play of miscegenation to the eyes of the public has come to grief and 'Mulatto' will again go back on the shelf with all the other discarded plays.

"Rochester" Ad Libs With Fred Allen

Ella Fitzgerald Ranks Third On Honor List

By HAROLD JOVIEN

NEW YORK CITY—In a broadcast that should go down in history with the famous Allen-Benny jousts, Fred Allen was scheduled to celebrate his 30th anniversary in show business by interviewing as his "person you didn't expect to meet" none other than Rochester Jack Benny's famous radio valet on Wednesday, April 24, over the NBC network.

Feeling that he may need a butler in his advancing years Allen said he hoped to find out if Rochester is completely satisfied with his present employer. In addition, Fred gleaned information concerning Benny's private and personal life which has never before been revealed. Rochester, incidentally, was the 100th "person you didn't expect to meet" whom Fred has interviewed.

MAMBA'S DAUGHTERS

That's Canada Lee, lately of "Mamba's Daughters" who handles the drolling commentatories on John Kirby's CBS program Sunday afternoons. In a recent survey of radio favorites by the Hobo News, official publication of USA hoboes, songstress Ella Fitzgerald ranked third in favor. . . .Arturo Toscannie symphonies placed first and the entertaining and informative quiz show, Information Please, secured second place.

Joe Louis is rumored to do a series from the coast with NBC sports commentator, Bill Stern, ghosting the scripts. Turner Hall, 99-year old servant of General Lee, appeared as guest on CBS's "We the People," Thursday, April 16. Hall related his experience as servant of Lee during the Civil War days.

Marian Anderson in her fourth and final appearance on the Sunday Evening Hour over CBS, Sunday, April 14, revised her song schedule and sang the spiritual, "Were You There When They Crucified The Lord" instead of "Lord I Can't Stay Away" as previously mentioned in this column. Miss Anderson also sang three other numbers. The MBS "Sheep and Goats Club" weekly studio audience consists completely of Harlemites. Incidentally, the Clarence Profit instrumental trio were featured guests on the Wednesday, April 10 show.

'SATCHMO' WANTS TO PLAY STANLEY

And Pittsburgh Theatergoing Public Wants Chance to Hear World's Greatest Trumpet Player.

NEW YORK, April 11—Unlike Greece's Alexander, who could find "no more worlds to conquer," Satchmo the Great, in the person of Louis Armstrong, still has things he'd like to do, and one of them is to play the Stanley theater in Pittsburgh.

But just opposite to what Alexander's desire might have done for him, Pittsburgh citizenry wouldn't "wall up" the town to keep out the Great Louis, Conqueror of 'Em All. Instead, they'd probably more than likely tear down the walls—even those of the Stanley theater—since it is a matter of record that dance lovers twice tore down the barricades around the Olympia Park open-air ballroom to get in, after all possible space on the dance floor had been sold out for an appearence of Armstrong in Pittsburgh.

The mighty Armstrong well deserves the title, Conqueror, for it was single-handed that Satchmo rose from a poor orphan boy with a battered second-hand gift trumpet in a New Orleans orphanage to the distinction of being the world's greatest trumpet player and to fame and fortune on the radio and in the movies. He has played before capacity crowds in the largest dance halls, theaters and amusement resorts throughout the country.

He has twice risen to the top of the theatrical world with orchestras which he produced and performed with, and still "it ain't enough." He's gotta play the Pittsburgh Stanley and let that deep-bass jive of his flow forth from the proscenium of the Stanley stage. Says Satch: "It's the only theater in Pittsburgh that's got a ceiling high enough for that famous high C.

Looks like to me, my friends in Pittsburgh ought to drop a line around to the Stanley management if they'd like to see me, don'tchs think it's so?"

Ethel Waters On Benefit Show For Chinese Aid

NEW YORK CITY—Ethel Waters, who has been enjoying a period of respite since the closing two weeks ago of her Broadway drama, "Mamba's Daughters," is listed with various stage, screen and radio celebrities who will appear at a benefit performance for the China Aid Council at the Center Theatre on Sunday, May 5.

The show will be produced under the label, "Night of Nights for Chint," and the proceeds will be distributed between China's first orthopedic hospital in Kweiyang, the American Refugee Hospital in Shanghai, the Chinese War Orphans and the Fund for Refugee Rehabilitation in China. The tickets carry a $10 top.

TODD IS 'TOO BUSY' WITH WHITE SHOWS TO BE CONCERNED

NEW YORK, April 11—The "Hot Mikado," that colorful, dancing travesty on the original Gilbert & Sullivan operetta, starring Bill Robinson, will close the 15th of this month after its current run at the Shubert theater in Boston is concluded. Although he claims returns at the boxoffice will show a profit, Mike Todd, producer of the musical, says that he now has "too many other interests" to be further concerned with the "Mikado." So, it seems, he's killing the goose that laid the golden eggs in the hope of getting more gold. Todd will have three white concessions at the World's fair this year since he says he feels the public wants a different type of show.

When the "Hot Mikado" first opened last spring at the Broadhurst here, it did so in direct competition with the Federal theatre's "Swing Mikado," which got the break of being the first to open. Although Todd's show turned out to be the most fit in this "survival of the fittest," still it wasn't doing so well at the boxoffice, which was the plaint of every Broadway show and night club around this time, as the World's fair opened. Believing that if the mountain can't come to Mahomet, at least he can go to the mountain, Todd moved his show, bag and baggage to the Hall of Music at the fair. Reopening with a condensed version and a 99-cent top, the "Mikado" was one of the main things that out-of-towners went to see. And report has it that the final entry on the black side of the musical's boxoffice ledger was a net profit of $70,000.

But Mr. Todd feels that a show of this type wouldn't go well at the fair again, although with all his other concessions, Billy Rose is reopening his "Aquacade." Also the producer has "too many other interests" which may possibly turn out to be money makers, "to be further concerned," with a show which has and still is, a money maker. Consequently, the "Hot Mikado" will close after its performance on the evening of the 15th of April.

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

Managers To Sue Imposters Who Are Using Name Of '4 Ink Spots'

Confusion Occurs When Two Groups Meet at New Orleans

NEW YORK CITY — (RNS)— Finding that a quartette of imposters has been using the name of The Inkspots, one of its star attractions, and singing all the numbers which they have made synonymous with the name, Gale Inc., of this city is bringing suit against the imposters, their manager and the management of the theatre where they are playing.

The fraudulent Inkspots were advertised and played at Joy's Strand Theatre in New Orleans this week, while the real Four Inkspots are booked into Tuddy Mancuso's Rhythm Club in that city for Easter Sunday.

Advertising that they would sing "My Prayer," "If I Didn't Care," and "Memories of You," all of which have been popularized by Gale's Inkspots, the group has been playing the theatre for white patrons for ten cents, while Mancuso was going to charge colored patrons a dollar and fifteen cents to see and hear the real Inkspots. Naturally a great hullabaloo was raised when it was believed that such widely divergent prices were being charged the two racial groups.

DUKE ELLINGTON will realize one of his many ambitions next month when his new 12-minute work, an opus of words and music, will be heard in New York at the Town Hall concert featuring the NBC Dixie Song Shop. Mildred Bailey, white torch singer, will be special vocalist. Ellington has been one of the world's most prominent orchestra leaders for years, and has recently been composing a series of "swing classics" featuring sections of his all-star band and his sensational 21-year-old bass violinist, James Blanton, of St. Louis. For several years the Duke has been writing an opera which will convey "with proper tempos and in proper colors the story of the Negro's odyssey from the tropical dells of Africa through slavery, reconstruction and to the sophistication of sleek limousines."

ANOTHER 'MULATTO' HEADACHE

BOSTON, Mass., Mar. 28—"Mulatto," the play of miscegenation which has played to jeers and hard luck more often than it has played to audiences, has struck another snag, this time up in Boston. The Theatrical Managers, Agents and Treasurers' Union has protested to the Shuberts that they allowed the play to open in the Copley Square Theatre without a TMAT company manager or press agent. The union wanted the affair arbitrated, and demanded that the Shuberts be held responsible for the salaries that would have been paid TMATers.

"Mulatto" is being presented by William J. Haggerty, who was behind the movement to present the show in Philadelphia, where it was banned. He is renting the theatre, but the union claims that it holds a contract with the management stipulating that when a rental is made, it shall be informed, and the show management shall be informed that TMAT people must be hired. It is claimed that the Shuberts did neither.

Axim Presents Teddy Wilson At May Pole Prom Saturday, May 4

Axim, aces in Brooklyn clubs, once again makes its bow and offers Brooklyn and its many supporters out-of-town, o nLong Island and in the State of New Jersey its annual spring affair. Tittled the May-Pole Prom, the dance is booked for the beautiful Brooklyn Palace, Rockaway avenue and Fulton street and will headline the music of Teddy Wilson and his orchestra with lovely Roy Eldridge. The red-letter date is Saturday evening, May 4th.

Fifty clubs will be represented with twenty-five boys and the same number of girls from each organization. Hostesses are to be the Hi-Art S. C., and the Square Girls. Guests will be the Encantadas S. C.; Happy Group and Royal Sports S. C. Tommy Watkins, Amsterdam News columnist, will emcee.

It has been some time since the former star of the Benny Goodman organization has brought his own outfit to these stamping-grounds. The last time Wilson came to Brooklyn—in the days of the good old Bedford Ballroom—he attracted some two thousand people, or a capacity crowd. Axim expects the same sort of turnout this season.

Officers of the Axim Club are Cain Young, promoter and former manager o fthe Bedford Ballroom, president; Thomas Lawrence, vice-president; Donald Sanford, recording secretary and treasurer; William Etheridge, corresponding secretary; William Talbert, financial secretary and James Sanford, business manager.

Brooklyn is set to attend Axim's Maypole Prom at Brooklyn Palace with Teddy Wilson pictured above) and his boys. Axim expects a full house and from indications at present, they'll not be dis appointed. The date of the afair is Saturday, May 4.

BOOKER T. WASHINGTON DRAMA FOR "PURSUIT OF HAPPINESS"

NEW YORK, Mar. 21—Since Dr. F. D. Patterson, president of Tuskegee Institute, pronounced Sunday, April 7, "Founder's Day at Tuskegee," Columbia Broadcasting System in New York has commissioned Langston Hughes, famous colored poet and dramatist, to write a drama based on Booker T. Washington's classic autobiography, "Up From Slavery."

This condensed version is to be presented on Columbia's Pursuit of Happiness program on April 7, on a specially prepared program which will star Rex Ingram. The actor was selected to portray the famous Negro educator because of his world-fame as a representative dramatician, who, among many other great roles, was seen by millions as "De Lawd," in the screen version of "The Green Pastures." Ingram has also recently returned from England, where he was featured in a re-make of "The Thief of Bagdad."

This Sunday is also the day on which the first of the Booker T. Washington stamps will be printed at Tuskegee Institute in memory of a great colored American

Count Basie's Unit Rated Best Hot Band In Writers' Poll; "My Prayer" Top Tune

Louis Armstrong Unanimous Choice For Third Straight Time; Duke's Band In Second Place; Ella Repeats

All-American Swing Band

FIRST BAND		SECOND BAND
	TRUMPET	
Louis Armstrong		Rex Stewart (Ellington)
Erskine Hawkins		*Muggsy Spanier
*Harry James		Roy Eldridge
	TROMBONE	
*Tommy Dorsey		Lawrence Brown (Ellington
J. C. Higgenbotham (Armstrong)		Juan Tizel (Ellington)
*Jack Teagarden		Trummie Young (Lunceford)
	ALTO SAX	
Johnny Hodges (Ellington)		Willie Smith (Lunceford)
Benny Carter		*Charlie Barnet
*Jimmy Dorsey		Eddie Barefield (?)
	TENOR SAX	
Coleman Hawkins		Lester Young
Chu Berry (Calloway)		Joe Thomas (Lunceford)
	CLARINET	
*Benny Goodman		Barney Bigard (Ellington)
	PIANO	
Teddy Wilson		Count Basie
	GUITAR	
Charlie Christian (Goodman)		Floyd Smith (Kirk)
	DRUMS	
Joe Jones (Basie)		*Gene Krupa
	BASS	
John Kirby		Pops Foster (Armstrong)
*Artie Bernstein (Goodman)		*Bobby Haggart (Crosby)
	MALE VOCALIST	
*Bing Crosby		Bill Kenny (Ink Spots)
	GIRL VOCALIST	
Ella Fitzgerald		Billie Holiday
	BEST INSTRUMENTAL SOLOIST	
Lionel Hampton (Goodman)		Sidney Bechet
	BEST COMPOSITION OF 1939	
My Prayer		Tain't What You Do
	BEST HOT BAND	
Count Basie		Duke Ellington

* Denotes white musician.

Also receiving votes:

TRUMPET: Red Allen, Ziggy Elman, Hot Lips Page, Cootie Williams, Taft Jordan. TROMBONE: Joe "Tricky Sam" Nanton. ALTO SAX: Scoops Carey, Benny Goodman. CLARINET: Buster Bailey. PIANO: Mary Lou Williams, Bob Zurke. DRUMS: Lionel Hampton, Cozy Cole, Sonny Greer. BASS: Wellman Braud, Walter Page, Jimmy Blanton, Freddie Taylor, Vernon Alley, Milton Hinton. MALE VOCALIST: Pha Terrell, Bon Bon, Cab Calloway GIRL VOCALIST: Avis Andrews. BEST INSTRUMENTAL SOLOIST: Eddie South, Count Basie, Louis Armstrong, Charlie Christian, Benny Carter. BEST COMPOSITION: In the Mood, Moonlight Serenade, Sergeant Was Shy, All the Things You Are. BEST Band: Benny Goodman, Glenn Miller, Jimmy Lunceford, John Kirby

Answers Last Curtain Call

Henry, the blackfaced dummy, speaks no more. His master, Aquilla Holmes, noted ventriloquist, seriously wounded his wife, Mrs. Susie Holmes, and killed himself in Philadelphia early Tuesday morning, following a family quarrel. Holmes, with his Holmes and Henry "Charlie McCarthy" act, currently was featured at the Club Caverns here. He went to Philly following the close of Monday night's show.

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC..

Utter Ethel Waters Role In 'Little Joe

Actress Is The Most Sought After Performer On Broadway

NEW YORK, April 12—As a result of her fine work i "Mamba's Daughters," Miss Ethel Waters is Broadway's mos sought after performer today. The producers of amusemen at the Fair are begging her to remain in the cast of "Mamba' Daughters" and play the exposition grounds while anothe group is pleading with her to head "Little Joe."

The "Little Joe" drama is produced by Mat Bender and Al Lewis, two of the leading figures on Broadway. The play was to have been given Paul Robeson or some other male but the producers believe Miss Waters would be their best bet in the starring role. This despite the fact that the play must be done over. Its original script called for a male lead but the authors have already said they can switch it around to fit Miss Waters.

"Like "Daughters"

The role of "Little Joe" is similar to that of "Hagar" in "Mamba's Daughters" which Miss Waters portrayed so successfully. He is a strong little man who is able to whip his weight in tigers and certainly Miss Waters can do that—on the stage. That was proven by the way she handled Willie Bryant when he crossed her in "Mamba's Daughters." For one thing the producers, Bender and Lewis are convinced and the risk is theirs and not ours.

'Mamba's Daughters' Wanted At N. Y. Fair

This Would Give Visitors Chance To See Great Play

NEW YORK, April 12—"Mamba's Daughters," starring Miss Ethel Waters which closed at the Broadway theatre Saturday night following a three weeks return engagement can reopen in a few months if it chooses.

Not on Broadway, but in the amusement section of the World's Fair, according to director general, Gibson, who is head of the New York Fair. For some time it has been known that the Fair group sought the Ethel Waters hit for its amusement section but not until 10 days ago did the bidding reach the "talk turkey" stage.

Captures Country

When the production returned to the Broadway theatre a few weeks ago it had just completed a most successful tour of the country with stops in Chicago, Detroit, Cleveland and other large midwest cities. During one stage of the tour it was stated that the troup would go all the way to California but that plan was changed and the show ordered back to New York.

The production had played Broadway already of course but at $3.30 top so this engagement was to be at much cheaper prices. With the lower price scale the production did fine business for one month and then shut down.

Now comes the report that it closed down to allow the stars a breathing spell following the tour and to make ready for the Fair engagement. In the Fair there will be two or more show daily which is much more work than the Waters troup engaged in on the tour or while on Broadway. For this tough grind it is therefore quite necessary that the stars go into the exposition grounds well rested. Should the Fair engagement turn out the original cast of Miss Ethel Waters, Fredi Washington, Georgia Burke, Willie Bryant, Alberta Hunter, and others will remain in their respective places.

Rochester to Get N.Y. Fete

Parade, Dance Bright Lights to Be Order of Day

NEW YORK — "Hollywood Goes to Harlem" is the slogan adopted by Paramount for the first world premiere of a motion picture ever held in Harlem, the formal unveiling of "Buck Benny Rides Again," in which Eddie (Rochester) Anderson and Theresa Harris play featured roles.

The premiere is scheduled for Loew's Victoria Theatre on April 23, one day prior to the regular opening at the New York Paramount Theatre, Times Square, where it is booked for a four-week run.

Present plans call for a premiere staged with all of Hollywood's familiar trimmings; the same as done for every important flicker opening at Grauman's Chinese Theatre.

These include highwattage street flood lamps, grinding newsreel cameras, and a special coast-to-coast lobby broadcast of the arrival of celebrities from the theatrical, screen, radio, music, newspaper, sports, political and social worlds.

Eddie (Rochester) Anderson Jack Benny, Phil Harris, and Andy Devine are expected to be present.

At the conclusion of the world premiere at the Victoria, Rochester will be the guest of honor at a monster testimonial reception to be held at the Savoy Ballroom on Lenox Avenue.

Rochester is scheduled to arrive in Harlem from Hollywood on Thursday morning, April 18 detraining at the 125th Street station, where he will be officially greeted by a welcoming committee and presented with a floral horseshoe by Miss Cissy Bowe selected "Miss Harlem—1940" in a recent Savoy Ballroom contest. Rochester will parade from the station, through West 125th Street on his famous black horse, escorted by the welcoming committee.

THE SCREEN

'Buck Benny Rides Again' (Through a Riot Paramount—New Film at Loew's Crite

BUCK BENNY RIDES AGAIN—Screen play by William Morrow and Edmund Beloin; based on an adaptation by Zion Myers of a story by Arthur Stringer; produced and directed for Paramount by Mark Sandrich. At the Paramount.

Buck Benny	Jack Benny
Joan Cameron	Ellen Drew
Rochester	Eddie Anderson
Phil	Phil Harris
Virginia Dale	Virginia Dale
Andy	Andy Devine
Peggy	Lillian Cornell
Brenda Tracy	Kay Linaker
Josephine	Theresa Harris
Dennis Day	Dennis Day
Porter No. 5	George Guhl
Last Porter	Billy Bletcher
Bellboy	Allen Wood
Bellboy	Monte Collins
Bald Headed Messenger	Harry Baldwin

By B. R. CRISLER

It might have been a hallucination, or it might have been a publicity stunt, but unless we are badly mistaken, we saw a queue extending from the Paramount Theatre in Times Square yesterday afternoon around the block to Eighth Avenue and Forty-fourth Street. And the occasion, unless we've made an even worse miscalculation (we're still hopeful) was the première of a picture called "Buck Benny Rides Again," though it is conceivable that the crowds were likewise aware of a drummer-boy considerably removed from the Spirit of '76 idea, called Gene Krupa, on the stage. At any rate, it was the biggest afternoon in the history of the Paramount Theatre, which is quite a history. All the press agents said so, and we should be the last to contradict a press agent.

At the same time, having personally sat through the picture, it is hard to suppress a certain feeling of wonderment as to just what all the shooting was for. Was it due to the appearance of Jack Benny (in person) at the 3:30 show? It seems unlikely, because Mr. Benny was on the vaudeville stage for years without causing any perceptible riots on either the Keith or Loew's circuit. In short, we are completely at a loss to understand the phenomenon, but we cannot, nor can anybody else, honestly

eny that it happened. The poet, Rimbaud, once insisted that he had seen a post chaise on the road to heaven, and we insist that we saw a queue yesterday afternoon curling around the block in Eighth Avenue and extending, five abreast, to Forty-fourth Street. It seems impossible, yet it was true

With this formidable box-office background in mind it is in a chastened spirit that we approach the task of reviewing the picture which caused, or helped to cause, all the commotion. Our first impulse was to report that it is a reasonably representative Jack Benny comedy, but in the circumstances it must be more than this. Let us say, then, that it is a better-than-average Jack Benny comedy, which may very well be true if we place the average in the position of an unknown quantity which we will call X, or better still, O. In that case we find ourselves on the horns, or horn, of an inescapably one-way dilemma: viz., that it is still Jack Benny. No matter how we may attempt to gloze it over, this fact we can't get away from: it is still more of a broadcast than a motion picture.

There are some worthy people who are wedded to their radio, who like their entertainment handed to them in great gobs of dialogue interspersed with swelling crescendos of background music. And on the other hand, there are equally reputable persons who consider, fairly or not, that the screen is wasted on that type of picture. It probably all depends on the personality, and Jack Benny, ably assisted by Ellen Drew, Eddie (Rochester) Anderson, Phil (Dimples) Harris, Virginia Dale, Andy Devine, et al, is the kind of a personality who stacks them up five deep in a crosstown block and an uptown block to boot. Don't blame us if Jack Benny in a cowboy suit hardly seems worth the trip.

Rochester, in "Buck Benny Rides Again"

directed by S. Sylvan Simon; produced b
Jack Cummings for Metro-Goldwyn-Mayer

Pat Mahoney	Lana Turne
Molly Mahoney	Joan Blondel
Eddie Kerns	George Murph
Chat Chatsworth	Kent Taylo
Buddy Bartell	Richard Lan
Jed Marlowe	Wallace For
Ito	Otto Hahn
Judge	Lloyd Corrigar
Announcer	Don Wilso
Bartell's Assistant	Charles Wagenheim

Katherine Dunham Still Holds Sunday Concerts

Courier 4-6-40

NEW YORK CITY, April 4—Starting out as a special guest feature for two Sunday nights for a labor group at the Windsor Theatre, Katherine Dunham and her ballet dancers have been staying on to satisfy the loud acclamation and demands of the audiences. The group manages to get across to its public exactly how it feels about its dancing without going through a series of grotesque movements. Being a colored troupe, their programs, be they Cuban, Latin, or New Orleans, are filled with rhythm, and they're always one with the beat. Their choreographies are so genuinely human that it is a real pleasure to see them and not feel obliged to try to understand them as must be done with so many recitalists. Miss Dunham and her dancers appeared for about the fifth time last Sunday at the Windsor Theatre where they were only supposed to make two appearances.

Nashville Tenn Banner
April 20, 1940

Fisk Graduate To Conduct Band Here

Jimmie Lunceford and his band (above), will be in Nashville the night of April 28 for a concert dance at the Cotton Club section has been reserved for white visitors. Lunceford is a graduate of Fisk University, and a former teacher at Manassa High School, Memphis. His music is said to be unique, and his band is rated among the leading Negro musical organizations of the country.

Rochester Pushes A Point

Journal & Guide
4-6-40

COMEDIAN EDDIE ("ROCHESTER") Anderson is trying to get beautiful Theressa Harris to see things his way, in this scene from "Buck Benny Rides Again," a recent Paramount picture starring Jack Benny, with whom "Rochester" stars on a regular Sunday night radio program.

THEATRICAL - 1940
INDIVIDUALS, TROUPES, ETC.

GREEN PASTURES, INDEED!

By SAM ROBINS

DEC 15 1940

HOLLYWOOD.

THIS is the story of Shadrack. Twenty-eight years ago, on his mother's knee, Shadrack, borr Ben Carter, heard the chant of Negro songs. He learned that all God's chillun got wings and shoes and a mule. According to the spiritual, he would have to wait until he got to "heben" before he could "strut all over God's heben."

Shadrack didn't want to wait. He grew up with a high, ebony forehead, large, inquiring eyes that rolled to the rhythms of his forebears, and a mop of wiry hair that is now a permanent Hollywood prop. He set out one day from Aurora, Ill., with five borrowed $10 bills to make his fortune. Today he has shoes aplenty—he hasn't a mule—and he owns a swanky chauffeured car; he hasn't wings, but a $15,000 a year motion picture contract attached to the shoulders of any of God's chillun is hardly a feather duster. And if those wings should ever fail him—an unlikely thing—he can fall back on the biggest agency of Negro talent in Hollywood, and it would be like sinking into an innerspring mattress.

Carter burst into prominence as Shadrack Jones in Darry Zanuck's "Maryland." He was still Ben Carter when he was Alice Faye's dusky bartender in "Little Old New York," but after "Maryland" he became typed as Shadrack in much the same way as Eddie Anderson became known in radio and films as "Rochester." Carter so characterized the type of Negro spun in legend and song that even when he walked out of Grauman's Chinese Theatre on the night of the picture premiere the audience remarked: "There goes Shadrack." "Hello, Shadrack." And the first fan letter was addressed to "Shadrack Carter."

Carter's stock was in the ascendancy long before "Maryland." That picture made him a big-time actor. His agency had become by then a well-oiled chariot and he charged the impenetrable gates of studios like Joshua at the wall of Jericho. He even gave Father Divine competition, for none other than Faithful Mary left the Harlem prophet's "kingdom" to enlist Carter's help in crashing Hollywood. This fell through, however. "Father Divine?" said Carter, in answer to a question about the "kingdom" where there are no options to worry about. "Oh, he's doing some good. Got himself a wonderful organization."

Carter's organization—his agency—is a kind of kingdom, too. And in his flock, under contract, are

Virginia Grey in "Hullabaloo," which will be at Loew's Criterion on Wednesday.

such thespian brethren and sisters as the comic Eddie Green, Libby Taylor, Alfred Grant, Zack Williams, Ruby Elzy, Bernice Pilot, Hattie Noel and Oscar Polk—all of whom earn $250 or more a week.

Carter arrived at his office in a swanky tan car. He was dressed in a blue sports suit; his shoes matched the car. Said he, "A man carelessly dressed, ridin' in a big car, is a man with money."

When Carter came to Hollywood seven years ago he didn't know a soul. His experience consisted of firing furnaces, selling newspapers, working at the Y. M. C. A. in Aurora, Ill., as music director and organizing harmonica groups in the public schools of that city. He was almost broke. "Every one in Hollywood absolutely refused to see me," he said. "I was just another man knockin' at the iron gates."

Finally he was down to $8. Shadrack of "Maryland" might have rolled the bones with those $8, but Shadrack, born Ben Carter, got himself a white suit—double-breasted. He had always wanted a white suit, anyway. So, garbed in white and with a straw hat set on his head at a goin'-to-town angle, he visited the Columbia Broadcasting Studios. He knew no one there, but he entered just the same. He was looking the place over, when suddenly a program director saw him and said, "Come right in." Carter glanced back over his shoulder to see whom the man was hailing. But the man was talking to none other than Carter. "Hello," he said, "when did you get in?" Carter faltered, "Five days ago." And the program director continued: "Come on in. I want you to play a song for me." And that's the story of the white suit, or how Carter landed his first job in Hollywood.

Today in Negro sections throughout the country theatre marquees announce: "Ben Carter in 'Maryland,' with Hattie McDaniel." All other names are excluded. Now Carter owns a house in the West Jefferson section of Hollywood, where live such Negro bigwigs as the Academy Award winning Hattie, Rochester and Bill Robinson.

Carter, the agent, had a pile of photographs of his clients and he showed them off proudly, although his yearly commission as an agent amounts to only a fourth of his annual salary as an actor. "When I signed a seven-year contract with Twentieth Century last July I was goin' to give up my agency," said he. "I didn't want one to interfere with the other. But my clients and the studios begged me to keep the agency."

Carter virtually controls the Negro talent market in Hollywood. Five years ago, when he first opened an agency office on Central Avenue (Hollywood's Harlem), the wage scale was "way down." No qualified ten-percenter represented Negro players, and good talent was going to waste. Carter changed all of this, and soon he became known as the "Myron Selznick of Central Avenue."

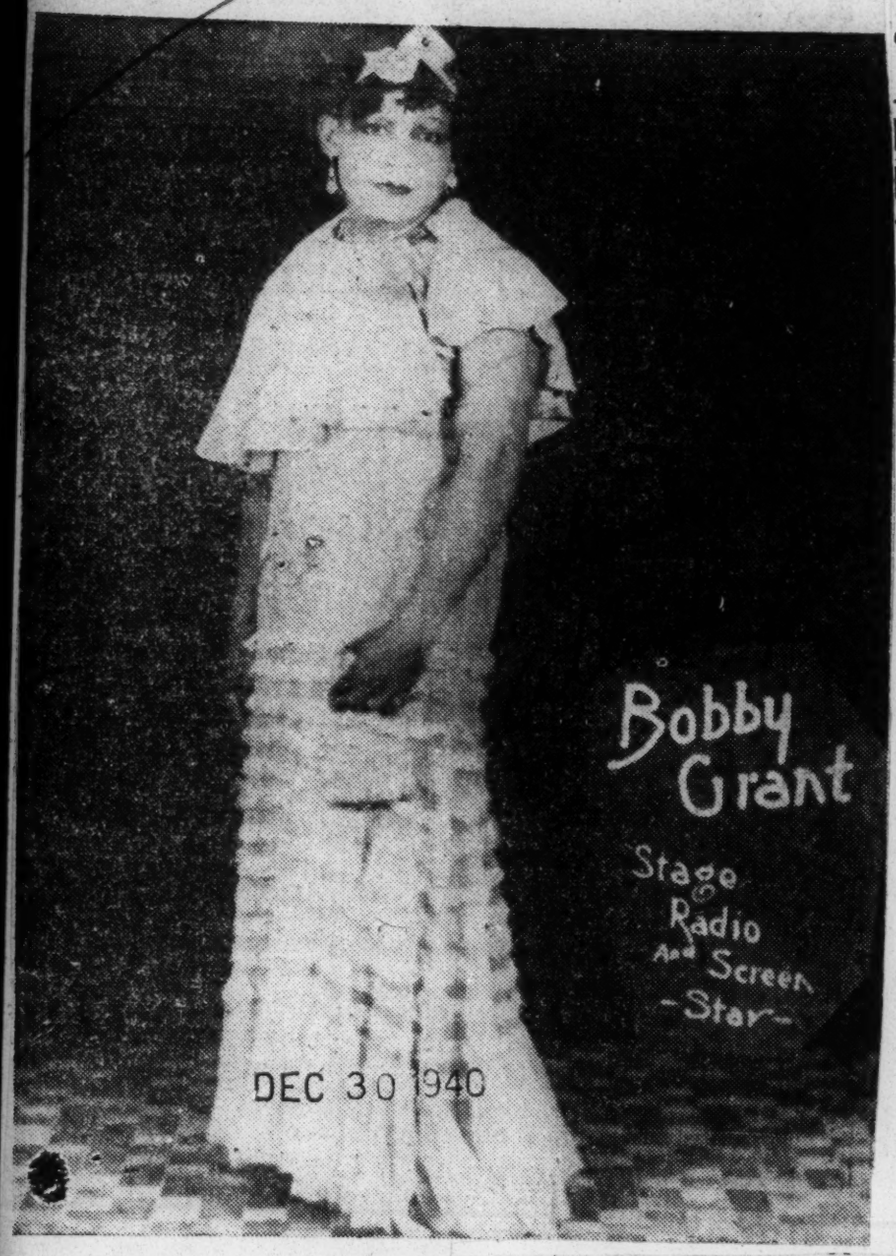
"Do I have trouble collecting commissions?" said he. "No, I haven't lost a dollar in commissions in three years. My clients know if they don't pay, they won't get work next time. Some of my clients are so grateful they want to give me more commission than I'm supposed to get. You oughta see my house on Christmas—just full of gifts." Out of all the films carrying Negro performers, the Marx Brothers' "Day at the Races" gave Carter the most commissions: $3,000 in all. In "Gone With the Wind," Carter supplied every Negro but Prissy, Mammy and Uncle Peter; in other words, $2,000 worth of commissions.

DEC 1 5 1940

Carter, who is currently appearing in "Chad Hanna," declared he knows his acting people well. "Negroes, no matter how hard they try, overact when they're acting alone," he said. "I do it myself. Negroes should always work in pictures where there are some white folk. Then they'll never overact. Somehow they employ a certain restraint. Some day I'm going to produce a picture, but I won't be able to do the things I want on no $25,000 budget. I've got to have money."

The colored chauffeur outside was sleeping. He awoke with a snort when Carter gave an order to head for Central Avenue. This was going to be "an occasion," for Carter makes it a point to go "on the avenue" but rarely. To appear regularly would destroy the glamour he has so laboriously built around himself as actor and agent. "I've gotta put on the dog," he remarked. "I must make myself twice as successful as I really am, if I'm to command respect—especially in my agency."

Famous Colored Stage, Screen Star



Bobby Grant, one of America's most outstanding colored actors, and a big cast of others well known musical comedy stars is making pleasure seeking Shreveport sit up and take notice with their sensational floor shows. Every night at the "Top Hat" nite club. Atop the moonlight Cafe. The show is peppy, spaced with fast dancing, singing, and comedy. The costumes are breath taking. The cast include Miss Eddie Burton, lovely singer of torch songs, Alabama Blossom Americas, most funniest comic; little Christina Henderson popular dancing star, Georgie Rubberlegs and Brown, will dance your blues away. The brown beauty chorus is tops. Bobby Grant, the feature attraction is a famous female impersonator, formerly with the original Harlem Lindyhopper.

Mr. Grant has made two feature length screen productions "Spirit of Youth," the picture that starred Joe Louis and Oscar Michaux; "Harlem After Midnight." Don't fail to see these great stars, and spend an evening of fun and pleasure. The music for dancing is furnished by Jimmie White, Jr., and his "Top Hat" Swingsters. The admission is only fifteen cents.

CABIN IN THE SKY "LITTLE FOLK" TOPS

Amsterdam News
New York, N. Y.

Performers In Supporting Roles Carry Burden of Spectacular Musical Comedy

DEC 28 1940

BY DAN BURLEY

There's something about "Cabin in the Sky" that brings you back again and again. Maybe, it's Ethel Waters, her songs, her dances, the fact that you know you're seeing in person the greatest stage personality the Negro has developed among her sex. Maybe, it's Katherine Dunham, her shapely torso, her infectious, come-hither smile, her interesting dances and her very talented group of dancers.

And maybe, it's Rex Ingram, bluff, rough - witted like some sun - browned reincarnation of a medeval rousabout. Or, perhaps, it's Dooley Wilson, expressing a definitely new conception of the Negro comedian, minus the blackface. Then there's Todd Duncan, living a role to which he is particularly suited. In fact, you could come again and again to the Martin Beck Theatre in West 45th Street and just revel among the headliners in this successful musical fantasy of a Negro's conception of heaven and hell and sin and sanctimony and never get down to the performers who are fitted in the supporting brackets.

Strong Background

But on Friday night when we dropped in to see another performance of the musical, we couldn't help being conscious of the delicate, yet strongly woven background of lesser lights in the show which serve so well to portray Miss Waters, Miss Dunham, Mr. Ingram, Mr. Wilson and Mr. Duncan in such glorious highlights. We couldn't help but being aware of the singing of the J. Rosamond Johnson Chorus; singing that interprets in the modern mode the most beautiful of southern rhythms. And your attention was also directed unconsciously to the high-class level upon which the Katherine Dunham Dancers perform their routines, inviting to the eye, satisfying to the senses.

"Fleetfoot"

While the main burden of carrying the laughs fall on the shoulders of Dooley Wilson, Red Ingram and Todd Duncan, there's more than average support forthcoming from "Fleetfoot," the impetuous messenger angel, played flawlessly by Milton Williams. And you can't help chuckle and then guffaw out loud at Earl Sydnor, Earl Edwards and Maurice Ellis, henchmen of the Devil's own son, Lucifer, Jr., resplendently played by Ingram. In fact, Ellis' dopely portrayal of a satanic handman singing a "jump tune" is a masterpiece.

Dick Campbell, familiar with Harlem audiences in his efforts with his Rose McClendon Play-

THEATRICAL * 1940
INDIVIDUALS, TROUPES ETC.

Cinderella Of Dressmaking Shop Becomes Star Of Stage Success

DEC 21 1940

She didn't feel any too happy when she came to work that evening and found a picket line in front of the night club where she was employed as a blues singer. It meant looking for a job again.

Disheartening though it was at the time, that picket line was eventually the making of Dorothy Harrison, now of "New Pins and Needles," the International Ladies Garment Workers Union musical revue which comes to the Studebaker theatre for a run on Tuesday, December 17. For when she could find no other singing spot she went back to dressmaking, her first love, and one at which she could make a sure dollar.

As luck would have it though Dorothy found herself a job in a non-union shop and was soon confronted with another picket line, this time one thrown by the I.L.G.W.U. She received better wages and was happy. It's a good thing, she told herself, that I gave up my singing.

One day, after Dorothy finished singing a then popular song, a shopmate asked her whether she had seen "Pins and Needles," the union's show. Surprised, Dorothy answered, 'No, why?"

"Why?" the girl repeated. "With your voice and your experience you could be a star in the show. Why don't you go out for it?"

But Dorothy, a retiring girl, wouldn't do that. What right had he to assume that she had enough talent for a Broadway show?

A crusading champion, her shopmate phoned Labor Stage. "We've got a girl in our shop," she said, "who can sing rings around anyone you have in 'Pins and Needles.'"

Labor Stage didn't wait to hear the rest. They immediately dispatched an emmisary to bring Dorothy in. They wanted her for "Mene, Mene, Tekel," a number that Harold Rome had written quite some time before only to have it go unproduced because there was no one in "Pins and Needles" who could "sell" it properly.

The rest, as they so quaintly put it on Broadway, is theatrical history. Dorothy made a terrific hit in "Bene, Mene, Tekel," a biblical parable on dictators. She went over big in it when the critics came for the "New Pins and Needles," of which it is a feature.

Before Dorothy became a dressmaker and even before she was a night club singer, she appeared in numerous church musical productions. One that she remembers vividly is a cantata called "Balshazzer's Feast."

Harold J. Rome, the "New Pins and Needles" lyricist and composer, has just written a new song for Dorothy, "History Eight To The Bar." It will be heard for the first time in Chicago

The I.L.G.W.U., producer of "Pins and Needles," is the same union which has succeeded in getting the reinstatement of 11 discriminated workers, together with back pay for the time they have lost, in the New York Handkerchief company.

By order of the National Labor Relations Board, and the Supreme Court of the United States, the company was ordered to deal with the union, as the sole collective bargaining agency for the 400 workers employed in the plant.

Informal negotiations have begun with the company. The first meeting was held Monday with A Plotkin, midwest organizational director, and Harold Schwartz, lawyer, representing the union.

At the union meeting Monday, which preceded the meeting with the company, a large number of girls who work in the plant discussed at length the terms of the union contract which they wish to obtain for themselves.

Another union meeting will be held Monday, Dec. 16, immediately after work, at the union headquarters, 174 North Franklin street, where final plans will be made for the formal negotiations with the company.

Mrs. Mary Redmond, organizer for the union, urged all workers of the New York Handkerchief company to attend the meeting, whether or not they are members of the union, as it is of vital interest to everyone who works in the shop.

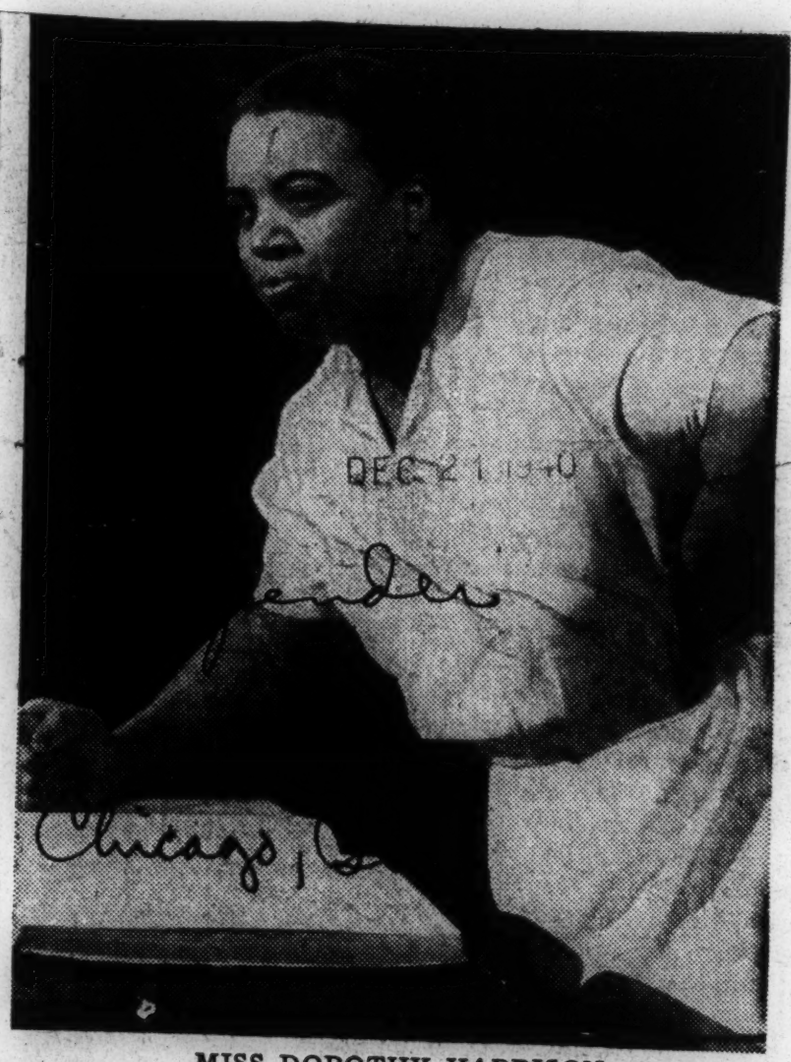
"CABIN IN SKY" MAY BE FILMED

Plans Afoot to Put Broadway Play on Celluloid, With Rochester in Star Role.

DEC 2[illegible] 40

NEW YORK, Dec. 26.—The success of "Cabin in the Sky," starring Ethel Waters, Dooley Wilson, Rex Ingram, Todd Duncan, Katherine Dunham and a host of colored artists, is something that nobody can deny. In the face of that achievement, all sorts of rumors of better things in store are using the Broadway Cabin as target number one. The latest food for round-table discussion is a possibility that the opus might soon receive a screen adaptation. The version is to be independently financed with no definite studio stamp upon it. Lynn Root, who did the book for Broadway consumption, has added [illegible] ore serious note to the [illegible] a m[illegible] already preparing [illegible] rumors by [illegible] a breakdown screen treatment of the Lord and the Devil musical.

Notwithstanding the colossal success Dooley Wilson has made as Little Joe on the stage of the Martin Beck Theatre, Eddie Anderson, famed "Rocvhester" of radio and screen, is being sought for that role. Ethel Waters, chief star, will remain intact, as will most of the present cast in the event that the present rumors jell into reality.



MISS DOROTHY HARRISON

Occupies the leading song role in "New Pins and Needles" which opens at the Studebaker theatre Tuesday, Dec. 17. The Garment Workers' union is presenting the production which ran for several month on Broadway.

Ballet Ballot

DEC 24 1940

A round-up of some current dance features.

THE dance season has begun, and from the looks of things Broadway has been captured by the Ballet, currently housed at the 51st Street Theater, impresarioed by the indefatigable Sol Hurok, and planning an indefinite stay at pretty steep prices.

There are those who regard ballet as a glorified leg show and others who prize it as the Sacrosanct Synthesis of the Arts. This reviewer, while ardent, nevertheless wavers, a little to be sure, toward the first of the two poles, convinced that one needn't be too profoundly initiated into the mysteries to find it a gratifying evening's entertainment.

True, the librettos are stupid: passion in a fairy-tale court, fervent programmatic notes about the Almighty Absolutes—these so-called synopses shrivel away into embarrassing nonsense under even the mildest analysis. To establish a criterion for judging ballet as we see it under the ægis of its present stockholders, therefore, is to know how to recognize skillful and imaginative application of ballet's codified formulae, to distinguish taste in style, costume and *decors,* and to appreciate technical proficiency in performance.

Paganini lives up to such demands. Its choreographer, Michel Fokine, is one of the giants in his field. Fokine has never created ways. A badly lighted stage washed away the delicate wit of *Waltz Mania,* but *Wood Sprite,* a mad piece of cartooning, received its usual ovation.

Pete Nugent, Negro tap dancer, and Arthur Mahoney, with his partner Thalia Mara, are new to these programs. Pete Nugent, despite distinctive and stylish tapping, strikes no fire. Mahoney's performance lacks dynamics; his unvarying intensity grows monotonous. Kathleen O'Brien and John Stark, a young and gifted duo, should add some new numbers to their repertoire; *Indian Dance* and *Saturday Night* have been going the rounds for almost a year now.

Katharine Dunham is *not* the Marian Anderson of the dance, but her performance in *Cabin in the Sky,* and her group of dancers, deserve passing mention, even with Balanchine as dance director for the presentation attempting to "simonize" them. For my part, the most exciting sections were the unpretentious movement accompanying the singing of "Dem Bones" and sections of "Lazy Steps" and "Boogy Woogy"—which would have been equally exciting without benefit of Balanchine.

To those who wait with bated breath for the Sunday night modern dance recital schedule, a word of prophecy. Look away from Broadway. A recital on that street has become increasingly prohibitive for the unsubsidized dancer. These really brave and determined artists are tackling their problems elsewhere. Tamiris, one of our leading militants, has planned a series of recitals at her New York studio. Doris Humphrey and Charles Weidman intend to do intimate theater programs in a newly constructed Manhattan headquarters. Anna Sokolow is back from Mexico with a brilliant record of achievement in that country and exciting projects planned for this one. The "Y" series on 92nd Street, New York, has somehow forgotten about the younger dancer, but it still enables the average concert-goer to attend programs of top notchers at popular prices.

FRANCES STEUBEN.

Economic Injustice To Race Artists

DEC 28 1940

RUMORS are being bruited around in Hollywood to the effect that the few motion picture studios that have been producing all-colored cast pictures will discontinue production of these films as the result of a boycott levelled against them by prejudiced theatre owners and distributors.

This action, if true, will not only block the employment and achievements of the Negro actor in filmwork but may develop into a boycott on other products or manufactures by Negroes.

Whether this movement started with theatre owners in Hollywood, Los Angeles, New York, or the deep South is not known, but as the information was revealed by heads of the various branches of studio workers, the rumor must have some definite foundation.

The all-colored cast pictures are scarcely more than three and a half years old. This venture was launched after much work and time had been spent by colored promoters who convinced producers that it would be a profitable field because of the large number of theatres throughout the country catering exclusively to colored patronage.

At first this endeavor proved just what was expected. All-colored cast films drew large crowds and increased box office receipts for the theatres. But before it could be given a fair trial exhibitors decided that the rental prices of sepia films were higher than the quality of the picture itself warranted.

There might be a reasonable amount of truth in that, but considering the short span of time Negro actors and actresses have been appearing before the motion picture camera, the lack of interest on the part of script writers, and the lack of facilities for producing this type of cinema entertainment, the venture remains a latent possibility.

If this boycott serves its purpose in forcing the discontinuance of all-colored cast pictures, the future of the colored actor aspiring for fame and fortune the same as the white, it will have succeeded in closing the last door of opportunity for colored artists.

THEATRICAL 1940
INDIVIDUAL TROUPES, ETC.

THE DANCE: AFRICANA

Dafora's 'Zunguru' in a Timely Revival—Ballet and Other Programs

By JOHN MARTIN

ASADATA DAFORA'S second African dance-drama, "Zunguru" (his first was the memorable "Kykunkor") opened last Wednesday evening at the Cherry Lane Theatre without so much as a breath of advance notice, and has set itself for a run at the little Greenwich Village house—unless, indeed, it takes it into its head to move uptown one of these days. It is a particularly timely revival, for with Katherine Dunham's Negro dance program current at the Windsor these Sunday evenings an unusual opportunity is provided for comparing two totally different approaches to a common racial heritage in the arts. If there are those who are inclined to believe that Negro dance is a narrow term, visits are hereby recommended to the performances of these two companies.

Miss Dunham's work is considerably more sophisticated than Mr. Dafora's and far more objective. This is entirely natural, for she is American born and bred. The primitive sources of Negro culture are found by her only by diligent searching, and are put upon the stage only by means of the conscious processes of art. There is in her compositions, accordingly, an element of comment that gives them point and flavor.

To be sure, there is an even more obvious difference to be found in the fact that she has taken her materials from the Negro of the Caribbean islands and of Latin America, whereas Dafora has taken his directly from Africa. The geographical sources, however, are less important in this instance than the fact that Miss Dunham is working in material that is essentially remote from her personal experience, while Mr. Dafora, who is a native African, is dealing in material that belongs to him at first hand.

* * *

"ZUNGURU" is utterly and delightfully naive. Mr. Dafora has created its epic story of tribal life and political idealism, its music and its dances, from inside them, so to speak. He has lived in America long enough, however, to know that alien material of this nature cannot be presented without adaptation and formalizing, and he has done a clean-cut and intuitively artistic job of composition along these lines, with a certain evident pleasure in the process but the least imaginable fuss or self-consciousness. It is impossible for those who will constitute the bulk of his audience to know just how "authentic" his rituals, his choreography, his music and his costumes may be, but there is a feeling of genuineness about them that is all anybody but an anthropologist could ask.

The technique of adaptation is frequently evident. It is perhaps most conspicuous in the outbursts of obviously European harmony in the music and only a trifle less so in the dancing and deportment of a fairly large proportion of the cast for whom African life is a matter of hearsay only. The very form of a theatre piece like this is certainly alien to tribal life. Nevertheless, these things have all been handled not only efficiently but charmingly.

Mr. Dafora's drama is elemental in form as well as in subject-matter. He uses the stage with a simplicity and a directness that are utterly unspoiled. His setting is as formalized as that of a Greek theatre; his cast except for a few major principals is almost equally a formalized chorus; his drummers sit on stage throughout the evening, he bursts into arias whenever he sees fit, and his actors present only those points in the action which are particularly dramatic or which offer occasion for dances and ceremony. Detailed development, realism and psychology are relegated to the position of unimportance which they should occupy in any truly theatrical theatre.

* * *

THIS, as it happens, is "Zunguru's" second incarnation, for it was produced first in August, 1938, at the Davenport Theatre. It has been pretty thoroughly remade since then, however, and greatly improved. Its English dialogue has been replaced by native dialects, its action has been clarified, and it has been rehearsed and tried out before audiences until it runs like greased lightning. The performance, indeed, is exemplary, and the last half hour or so is so full of rhythmic vigor and sheer spirit that the walls of the little Cherry Lane Theatre fairly vibrate.

Those who have already been to see Miss Dunham's program will certainly find a trip down to Commerce Street rewarding, and those who have not as yet got around to seeing either performance have only themselves to blame if they miss two extremely entertaining and highly enlightening evenings.

its music ranges from Mozart to Weill.

THE Ballet Russe de Monte Carlo, which opens its Spring season at the Metropolitan Opera House on Tuesday, has already announced an extension of its engagement for an additional week beyond the two originally planned. This will allow the restoration to the repertoire of four ballets otherwise excluded, namely, "Devil's Holiday," "The Seventh Symphony," "Les Elfes" and "The Three-Cornered Hat." Irina Baronova, who is appearing with the company as guest artist, will remain for the third week of the engagement.

The schedule for the week will be as follows, with the principals who will appear in the first three bills:

Tuesday — "Swan Lake" with Alexandra Danilova and André Eglevsky; "Bacchanale" with Nini Theilade, Nathalie Krassovska and Casimir Kokitch; "Spectre de la Rose" with Igor Youskevitch and Irina Baronova; "The Blue Bird" pas de deux with Alicia Markova and Roland Guerard; and "Gaîté Parisienne" with Leonide Massine, Mia Slavenska, Frederic Franklin and Marc Platoff.

Wednesday—"Les Sylphides" with Irina Baronova and Igor Youskevitch; "Bogatyri" with Alexandra Danilova, Frederic Franklin, George Zoritch and many others; "Afternoon of a Faun" with George Zoritch and Lubov Rostova; "Capriccio Espagnol" with Leonide Massine, Mia Slavenska, Alexandra Danilova and André Eglevsky.

Thursday (Matinee)—"Coppelia" with Mia Slavenska and Igor Youskevitch; "The Blue Bird" with Alicia Markova and Roland Guerard; "Le Beau Danube" with Leonide Massine, Alexandra Danilova, Frederic Franklin and Nathalie Krassovska.

Maurice Goldberg

Asadata Dafora, in "Zunguru" at the Cherry Lane Theatre.

Thursday (Evening) — "Swan Lake," "Bogatyri," "Gaîté Parisienne."

Friday—"Rouge et Noir," "Bacchanale," "Spectre de la Rose," "Ghost Town."

Saturday (Matinee) — "Giselle," "The Blue Bird," "Prince Igor."

Saturday (Evening) — "Les Sylphides," "Petrushka," "The Blue Bird," "Prince Igor."

Sunday (Matinee)—"Swan Lake," "Scheherazade," "Ghost Town."

Sunday (Evening) — "Rouge et Noir," "Bacchanale," "Afternoon of a Faun," "Gaîté Parisienne."

Ballet companies being what they are, the casts for these later performances are not yet definitely decided.

Erskine Hawkins, Peters Sisters Top Howard's Big Stage Show; Dead End Kids on the Screen

Flash and Sundra Add Brilliance to Topnotch Footlight Spectacle

"On Dress Parade" Shows John Litel in Perfect Cinema Role

Two of the biggest names in sepia showdom grace the boards of the Howard Theatre, starting Friday, These are Erskine Hawkins and his celebrated orchestra, co-starred with the melodious Peters Sisters ofttimes labeled "A ton of harmony and rhythm." Other brilliant names in the stage revue are Flash and Sundra, top-notch footlight artists. On the screen, appears "On Dress Parade" with the Dead End Kids and John Litel, an exciting and human military laid in a youthful military college. Reserved seats, as usual, are now on sale for the Saturday midnight ramble.

Erskine Hawkins, the trumpet sensation of the nation, is one of the youngest band leaders in the business and plays every instrument in the band. He designed his own mouthpiece and with it is said to hit notes never before reached on a trumpet. He is the only trumpeteer able to triple-tongue notes in the high register.

Since that day, years ago, when he made his debut as a band leader at the Old Harlem Opera House, he has carried his boys to the very peak of success, having behind him such brilliant engagements as the Savoy Ballroom; Loew's State on Broadway; Harlem's Uproar House, and the noted Ubangi Club. He is also one of the most popular of the college prom orchestra, having played one night stands throughout the nation at the leading universities.

NBC, Mutual and CBS, the big three nation-wide networks, have been his medium to his thousands of fans and his recordings for Brunswick and Victor Bluebird are consistent best sellers. Erskine directs with his trumpet and he has never swung a baton. From reliable sources comes the information that it is a rare occasion for him to change a man in his band.

California's melodious gift to show business, the Peters Sisters are internally known sepia entertainers, continental night spots having welcomed them and held them for a record engagement during their eleven-month European tour. They were featured with Duke Ellington in the most famous of all his collored revues, the Cotton Club show. They are also recognized favorites of that special stratum of Manhattan's sophisticates known as "Cafe Society."

ERSKINE HAWKINS

Eddie Cantor lays claim to their discovery when he signed them to appear in his "Ali Baba Goes to Town." New York's Walter Winchell is said to have been impressed with their singing and secured for them a featured part in the Winchell-Bernie screen success, "Love and Hisses."

Stage Stars Greet Negro Congress

John Garfield Is Honor Guest in Washington Where Jim-Crow Bars Negroes from Theatre; Urges Unity for Civil Rights

(Special to the Daily Worker)

WASHINGTON, March 31.—John Garfield, currently starring in the play "Heavenly Express," was guest of honor at an informal gathering of Negro cultural figures Thursday night at Phyllis Wheatley YWCA.

Invited by the National Negro Congress to meet the Negro people of Washington who are banned from the city's only legitimate theater where they are now performing, members of the company spoke briefly about the needs for unity of the Negro people and white progressive forces in the fight for democratic rights for Negroes.

URGES UNITY

Garfield condemned the Jim-Crow system as part of reaction's drive against the American people. Attacking the present intensive war drive, he urged everyone present to read Dalton Trumbo's "Johnny Got His Gun," a powerful anti-war novel now appearing serially in the Daily and Sunday Worker.

John P. Davis, secretary of the Negro Congress, discussed the growing struggle of the Negro people for political, economical, and social rights, and pointed to the coming Third National Negro Congress as a great event in the history of this struggle.

He paid tribute to the progressive roles of Garfield and Rep. Vito Marcantonio (ALP, N. Y.), who was also present, in their respective fields.

Among members of the cast who attended the gathering were Art Smith, Phil Loeb, Will Lee, Curt Conway, and others. Bobby Lewis, producer, and Kermit Blumgarten, director, greeted the Negro Congress on the eve of its third convention.

More than 100 prominent Negro artists, writers, and other cultural figures participated in the gathering. Thomas Richardson, well known playwright, was master of ceremonies. in introducing Garfield and other members of production, he emphasized need for struggle on cultural field-winning support for such progressive films as the "Grapes of Wrath" and attacking such slanderous pictures as "Gone With the Wind."

Teddy Wilson Halts Ork Breaking Rumors

By MAJOR ROBINSON

NEW YORK, April 26—"Absolutely untrue" was the statement given by Teddy Wilson, famous piano player and one-time member of the Benny Goodman quartet, thus putting the damper on rumors which have been circulating through Harlem that his band was breaking up because of the hard time that the leader had in securing enough paying engagements.

Wilson is with his orchestra now on a return engagement at the Golden Gate ballroom. It has been known for some time that the piano wizard has been displeased with the slow progress of his orchestra. One member of the band was quoted as saying "that during the month of May the band only has four engagements on the road." Also the loss of several bigtime hotel jobs is said to have discouraged him.

Kirk Takes Men

Wilson's ork is not breaking up," said Lou Olman, his manager, "though Andy Kirk is hiring several of the men for his aggregation. We don't intend replacing them; our idea is to form a small seven or eight piece crew. Small bands are the only ones that are making any money. If we get a small crew we'll play jazz chamber music which is in demand at present by bookers. For instance, look at John Kirby's ork."

This is the second time that breaking up reports have been circulated in connection with the Wilson band. Last May, shortly after its organization, the keyboard artist denied reports that he was considering going back to the Goodman quartet because his band hadn't been well received at the Famous Door. their first big time job.

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

Rex Ingram in New Drama By Langston Hughes, 4:30

New York 4-7-40
Sunday Worker

Rex Ingram in special Booker T. Washington play written by Langston Hughes on "Pursuit of Happiness" program over WABC at 4:30 this afternoon . . . Igor Stravinsky conducts Philharmonic Orchestra in program of his own works over WABC at 3.

SHORTWAVE BAND

Radio Center Moscow, 4:30 P.M., English, 7.54 Mc.; 7:00 P.M., English, 6.03, 7.54, 9.60, 13.00, 15.04 Mc.
Voice of China, Chungking, China, 8:30 P.M., 15.22 Mc.

BROADCAST BAND DAILY PROGRAMS

MORNING

7:00-WNYC—Sunrise Symphony
7:45-WOR—Trans-Radio News
8:00-WEAF—A. P. News WABC—News
WOR—Silver Strings
8:30-WQXR—Breakfast Symphony
WHN—U. P. News
8:45-WNYC—News
9:00-WOR—Rainbow House
WJZ—Milton Cross, Children's Hour
WNYC—Masterwork Hour
9:30-WABC—Wings Over Jordan
9:45-WHN—U. P. News
10:00-WOR—Trans-Radio News
WJZ—Walden String Quartet
WQXR—Piano Recital
WNYC—Opera Hour
10:30-WEAF—Children's Hour
WABC—March of Games
WJZ—Southernairs, Negro Male Quartet
11:00-WQXR—Weekly Meeting of Ethical Culture Society, Dr. Hu-Shih, Chinese Ambassador, Guest Speaker WABC—News
WNYC—Joint Recital Featuring Albert Hirsh, Pianist, and Marshall Moss, Violinist WJZ—U. P. News
WOR—Arthur Tracy, Street Singer
11:05-WABC—News and Rhythm
11:30-WABC—Capitol Family WEAF—News
WOR—Musical Program
WNYC—Negro Melody Singers
11:45-WEAF—Youth and American Music

AFTERNOON

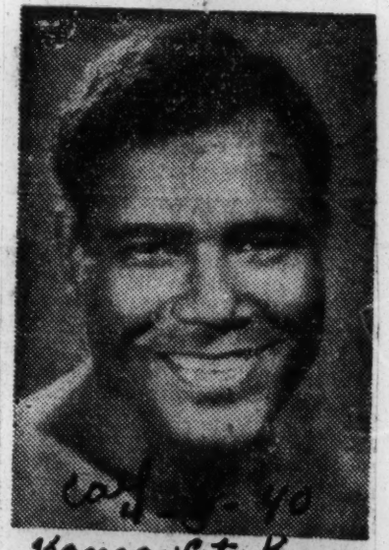
12:00-WJZ—Radio City Opera Co.
WOR—Perole String Quartet
WNYC—Concert Orchestra
WEAF—Stories for All of Us
12:15-WQXR—Music of Roy Harris
12:30-WOR—Safety Songs
WNYC—Missing Persons Alarms
WEAF—"On the Job," Vocational Guidance Program
12:35-WNYC—Symphonic Varieties
12:45-WOR—Trans-Radio News
1:00-WEAF—Moods for Moderns
WOR—Singing Master Canaries
WJZ—Pilgrimage of the Poets
WHN—Hour of Champions
WQXR—Leon Rothier Presents
1:30-WEAF—From Hollywood Today
WOR—Mutual Music-Box
WNYC—New York Civic Orchestra
WABC—Democracy in Action
WHN—American Jewish Hour
WJZ—Dance Music
2:00-WQXR—Beethoven's 9th Symphony
WJZ—Maurice Materlinck's "Peleas and Melisande"
WEAF-WOR-WABC — Brazil Salutes the 1940 New York World's Fair
2:30-WOR—Joint Recital Featuring Nadia Reisenberg, Pianist, and Milton Katmis, Violist
WABC—Dance Music
2:55-WABC—News
3:00-WABC—New York Philharmonic Symphony Orchestra, Igor Stravinsky Conducting, in a Program of His Own Works, Excerpts from "Petruska" and Firebird" Suites, and Sacre de la Printempts
WEAF—"I Want a Divorce"
WOR—Press Photographers
WJZ—NBC Soloists
WNYC—Gilbert and Sullivan Hour
3:15-WOR—Trans-Radio News
3:30-WOR—Dodgers vs. Detroit Tigers
3:15-WJZ—Tuskegee Institute Founders' Day Program
4:00-WNYC—New York Symphonic Band
WEAF—Dance Music
4:30-WABC—"Pursuit of Happiness," Rex Ingram, Guest, in Play by Langston Hughes
WEAF—"The World Is Yours," Smithsonian Institute Program
WJZ—Basin Street Chamber Orch.
5:00-WNYC—James Fenimore Cooper's "The Last of the Mohicans," Mitchell Grayson Directing
WABC—Preview of Solar Eclipse
WOR—Musical Steelmakers
5:15-WABC—Dance Music
WJZ—CCC Camp Discussion
WEAF—Chats About Dogs
5:30-WABC—John Kirby's Subtle Swing Band, Maxine Sullivan, Vocalist
WOR—"The Shadow"
WEAF—Doris Kenyon in "The Crossroads"
WJZ—Salon Orchestra
WQXR—The Intimate Theatre
5:15-WHN—U. P. News

EVENING

6:00-WOR—Francis Letter, Guest on Fifth Row, Center
WABC—Douglas Fairbanks, Guest on Silver Theatre
WNYC—Bristol Choir
WJZ—U. P. News
WQXR—Quality Music
6:05-WJZ—Dance Music
6:15-WNYC—Edith Weisman, Harpsichord Recital
6:00-WMCA—Molly Picon
6:30-WEAF—"Beat the Band" with Ted Weems' Band
WJZ—Show of the Week
WJZ—Review of Hits
WNYC—Artist Recital
WABC—Gene Autrey's Melody Ranch
7:00-WEAF—Jack Benny
WQXR—String Classics, Eddie Brown Conducting
WMCA—Benny Friedman's Sports Page of the Air
WOR—Bach Cantata Series
WNYC—Repeat of Masterwork Hour
7:15-WHN—Sports Fanfare
7:30-WABC—Hollywood Screen Guild, Ginger Rogers and Fred MacMurray, Guests
WQQXR—Band Wagon
WOR—Trans-Radio News
8:00-WEAF—Deanna Durbin, Guest of Charlie McCarthy
WJZ—Birthday Program of Reginald De Coben
WOR—American Forum of the Air
WABC—"Songs I'll Never Forget"
WQQXR—Cooper Union Forum
WEVD—Poetry Hour
8:30-WEAF—"One Man's Family"
WABC—"So You Think You Know Music," Quiz
WEVD—Crossword Puzzle, Quiz
9:00-WABC—Winifred Heidt, Soprano, Guest on Sunday Evening Hour
WMCA—"Five-Star Final"
WEAF—Manhattan Merry-Go-Round
WJZ—Walter Winchell
WQXR—Hour of Modern Music
9:15-WOR—Glenn Miller's Band
WJZ—"The Parker Family," Starring Leon Janney
WEVD—Curtain Time
9:30-WEAF—American Album of Familiar Music WEVD—Spanish Music
WOR—"Confidentially Yours"
WJZ—Irene Rich
9:45-WJZ—Bill Stearn's Sports Newsreel of the Air
10:00-WABC—Adventures of Ellory Queer
WEAF—Hour of Charm
WQXR—Songs of Lille Bror Soderlundh, Swedish Composer
WEVD—Harlem Amateur Night
10:30-WLTH—1400 Kc.—Lieut. Gov. Chas Poletti, Speaker at Banquet of National Council of Young Israel
10:45-WHN—U. P. News
10:30-WEAF—American Art Quartet
11:00-WMCA—Jewish Consumptive Relief Society All-Star Show
WEAF—A.P. News WJZ—U.P. News
WOR—Trans-Radio News
WABC—News Review
WQXR—Just Music
WOV—Concert Hall of the Air
12:00-WHN—Music to Read By
WEVD—Symphonic Hour

ERIC MUNX.

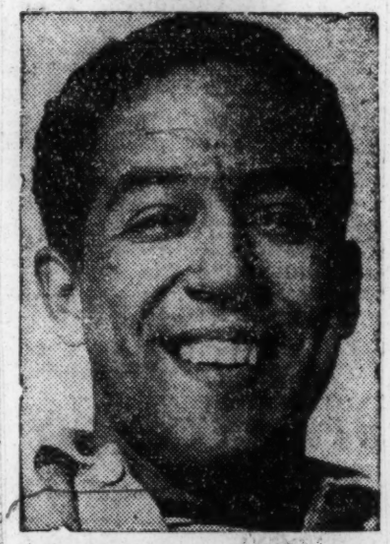
Actor



Kansas City Kansan

REX INGRAM, well known actor, who will portray the role of Booker T. Washington in the drama based on the life of the great educator to be broadcast Sunday over the CBS chain.

Author



LANGSTON HUGHES, poet, who wrote the drama based on the life of Booker T. Washington which will be broadcast over the Columbia system Sunday afternoon, April 7.

Radio Workshop

Cardozo Pupils Show Talent In Broadcast

Typical Council Assembly Program Put on the Air

A typical high school student council assembly was broadcast yesterday on The Post-WJSV Radio Workshop program when pupils of Cardozo High School presented "auditions" of various school organizations. Regular hour of the workshop program has been changed from 5 p.m. to noon each Saturday on WJSV.

Post 4-38-40

Featured was the Cardoza Band organized at the school this year. Other features included a hiking song by members of the Biology Club, tap-dancing by a group of girls from a physical education club, and an imitation of a sports announcer broadcasting a prize fight by Harry Westray, a member of the Sound Engineering Club.

Le Cercle Francais and the Red Cross Club contributed sketches. Harold Jones, a senior, was announcer while Paul Suggs, council president, directed the skits. Other parts were taken by Erena Marshall, secretary of the council, and Mary Ellen Martin, program chairman.

Also heard on the program from the council were Oscar Carter, Dorothy Royster, Ellen Matin, Evelyn Atkinson, Alger Underdue, Hazel Thompson, Willie Mae Moore, Margaret Carroll, Mattie Cook, and Harry Westray. Solists were June Noton and Louise Parke.

Tap dances included Bernice Peebles, Arvena Holbrook, Jacqueline Brooks, Agnes Earle and Carrie Harrie. In the French group wee Ema Poeto, Theresa Sewall, Mattie Gymes and Irene Wood.

Participants of the Biology Club skit included Eunice Johnson, Thelma Branche, Lillian Day, Lula Wyatt, Evelyn Atkinson, Justice Hill, Roberta Jackson, Rita Ricks, Arvena Holbrock, Agnes Earle and Joseph Prince.

Th egirls' chorus group included Dorothy Davis, Inez Kinzer, Mary McCain, Eva Merritt, Willie Moore, Louise Parker, Elsie Perry, Thelma Sims, Lucille Vine, Bernice Aikens, Ruth Butler, Mary Clark, Lee Ruth Garrett, Blanche Howard, Marion Perkins, Portia Smith, Etoile Ashton, Inez Blaylock, Elsie Lewis, Mary McCormick, Ella Marchman, Carrie Mundey, Bertha Owings, Elaine Shinn, Katherine Stone, Doris Ware, Vernice Wilson and Maybelle Wright.

Members of the band which played were Charles Ailstock, Clifton Anderson, George Better, Charles Black, William Brass, Judson Brodus, Thomas Holloway, Eugene Jones, Andrew McIntyre, Samuel Nelson, Clarence Norton, Joseph Pyles.

Gwynn Brown, Otho Carey, Samuel Chavis, Daniel Ellis, Howard Foster, James Gordon, Maurice Green, Dewey Holloway, Henry Roy, Sidney Thomas, William Thomas, Edward Twine, Alger Underdue, Harry Westray, Stephen Williams, Guy Wills.

Cardozo High Singers Heard on Workshop Program

Post 4-21-40 Washington, D.C.

Post Staff Photo

Singers of Cardozo High School gather around a WJSV microphone. They were heard on The Post-WJSV Radio Workshop program yesterday.

'ROCHESTER' IS HAILED IN HARLEM WELCOME

(Other Pictures on Pages 3, 10; Story on Page 10)

No visiting prince could be accorded more honor than Harlem since last Thursday morning has shown Eddie (Rochester) Anderson, star of radio and screen and radio valet to Jack Benny, the famous comedian.

Coming here last Thursday to be on hand for the Harlem and world premiere of "Buck Benny Rides Again," at Loew's Victoria Theatre, in which he co-stars with Jack Benny, "Rochester" has led street parades; has been introduced to New York and the nation over the radio; has appeared on testimonial programs; dined with local dignitaries, and in general, been everything his thousands of fans expected him to be. Jack Benny, Fred Allen, and many other bright stars of stage, screen and radio were on hand for the premiere.

Anderson and his wife, Mamie Wiggins, arrived in Harlem on the New York Central at the East 125th street station early last Thursday. A delegation of newspapermen, plus representatives of clubs and organizations were on hand to welcome him as Miss Cissy Bowe, "Miss Harlem, 1940," presented the Keys to Harlem to the star.

Rochester Rides Horse

The street parade was held from the station to the Hotel Theresa where the Andersons are stopping. Rochester rode a horse and was loaded down with wreathes. One, a huge thing, saying, "Welcome, Rochester." From then on, his schedule kept him jumping here and there, uptown and downtown as film and radio officials frantically worked out details of his personal appearance routine.

The Andersons attended the Savoy Ballroom, the Golden Gate and several of the nightclubs on Thursday, Friday and Saturday nights. Tuesday night, April 23, when the premiere of the picture at the Victoria was shown, Harlem really went to town. The Col. Charles Young Post, American Legion, led by the pretty drum major, Willa Mae Johnson, left the Savoy at 7:50 p. m. and marched to the theatre where at 8:20 a band concert was given on the sidewalk.

Celebrities Jam Lobby

Meanwhile, as hundreds of celebrities from all over the town streamed into the theatre in a continuous line, while traffic was almost at a standstill in 125th street; Benny Carter's NBC orchestra was being set up in the theatre lobby to furnish the musical background for a radio broadcast over WHN direct from the lobby. Kleig lights made the place as bright as day and the scene was an almost exact replica of Grauman's Chinese Theatre in Hollywood where world premieres of moving pictures are held in all the splendor the film colony can create.

Willie Bryant, popular member of the cast of "Mamba's Daughters" and considered one of the race's cleverest masters of ceremonies, handled the interviews in which such personages as Jack Benny, himself, Fred Allen, Mark Sandridge, the producer of the picture, Count Basie, Bill Robinson, the Boogie Woogies, from Cafe Society, and many others were introduced.

After the prevue of the picture, most of the vast audience left to follow Rochester to the Savoy Ballroom where a testimonial reception in his honor was held.

Sissle Announces New B But Denies Marriage Ru

ook mor

NEW YORK, N. Y.—(ANP)—Noble Sissle, orchestra director who for more than a year has held forth in the Billy Rose "Diamond Horseshoe" on 46th street at Broadway, announces the completion of his manuscript for his book which he has been preparing for more than three years.

SISSLE

The book will be in the nature of his experiences in America and Europe during the World War, on the stage and as director of his band. The book will be illustrated with exclusive photo

NEW YORK—An old score was evened up when Jimmy Herbert sepia captain of the New York University outdoor track team took the measure of Charley Beetham in the East vs. West one-mile relay in Madison Square Garden recently.

From the view point of personal drama, this thrilling race was the highlight of the stellar track program arranged by the AAU for the benefit of the Finnish Relief Fund.

The indoor season just closed has seen Herbert annex nearly every major race at distances ranging from 440 to 600 yards. He won Buermyer 500 of the New York A. C. Games, the Brooklyn Council K of C. 500, the Waldron 600 of the Seton Hall College Games in Newark, the Intercollegiate 600 and the

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

THE DANCE: AFRICANA

Dafora's 'Zunguru' in a Timely Revival—Ballet and Other Programs

By JOHN MARTIN

ASADATA DAFORA'S second African dance-drama, "Zunguru" (his first was the memorable "Kykunkor") opened last Wednesday evening at the Cherry Lane Theatre without so much as a breath of advance notice, and has set itself for a run at the little Greenwich Village house—unless, indeed, it takes it into its head to move uptown one of these days. It is a particularly timely revival, for with Katherine Dunham's Negro dance program current at the Windsor these Sunday evenings an unusual opportunity is provided for comparing two totally different approaches to a common racial heritage in the arts. If there are those who are inclined to believe that Negro dance is a narrow term, visits are hereby recommended to the performances of these two companies.

Miss Dunham's work is considerably more sophisticated than Mr. Dafora's and far more objective. This is entirely natural, for she is American born and bred. The primitive sources of Negro culture are found by her only by diligent searching, and are put upon the stage only by means of the conscious processes of art. There is in her compositions, accordingly, an element of comment that gives them point and flavor.

To be sure, there is an even more obvious difference to be found in the fact that she has taken her materials from the Negro of the Caribbean islands and of Latin America, whereas Dafora has taken his directly from Africa. The geographical sources, however, are less important in this instance than the fact that Miss Dunham is working in material that is essentially remote from her personal experience, while Mr. Dafora, who is a native African, is dealing in material that belongs to him at first hand.

* * *

"ZUNGURU" is utterly and delightfully naive. Mr. Dafora has created its epic story of tribal life and political idealism, its music and its dances, from inside them, so to speak. He has lived in America long enough, however, to know that alien material of this nature cannot be presented without adaptation and formalizing, and he has done a clean-cut and intuitively artistic job of composition along these lines, with a certain evident pleasure in the process but the least imaginable fuss or self-consciousness. It is impossible for those who will constitute the bulk of his audience to know just how "authentic" his rituals, his choreography, his music and his costumes may be, but there is a feeling of genuineness about them that is all anybody but an anthropologist could ask.

The technique of adaptation is frequently evident. It is perhaps most conspicuous in the outbursts of obviously European harmony in the music and only a trifle less so in the dancing and deportment of a fairly large proportion of the cast for whom African life is a matter of hearsay only. The very form of a theatre piece like this is certainly alien to tribal life. Nevertheless, these things have all been handled not only efficiently but charmingly.

Mr. Dafora's drama is elemental in form as well as in subject-matter. He uses the stage with a simplicity and a directness that are utterly unspoiled. His setting is as formalized as that of a Greek theatre; his cast except for a few major principals is almost equally a formalized chorus; his drummers sit on stage throughout the evening, he bursts into arias whenever he sees fit, and his actors present only those points in the action which are particularly dramatic or which offer occasion for dances and ceremony. Detailed development, realism and psychology are relegated to the position of unimportance which they should occupy in any truly theatrical theatre.

* * *

THIS, as it happens, is "Zunguru's" second incarnation, for it was produced first in August 1938, at the Davenport Theatre. It has been pretty thoroughly remade since then, however, and greatly improved. Its English dialogue has been replaced by native dialects, its action has been clarified, and it has been rehearsed and tried out before audiences until it runs like greased lightning. The performance, indeed, is exemplary, and the last half hour or so is so full of rhythmic vigor and sheer spirit that the walls of the little Cherry Lane Theatre fairly vibrate.

Those who have already been to see Miss Dunham's program will certainly find a trip down to Commerce Street rewarding, and those who have not as yet got around to seeing either performance have only themselves to blame if they miss two extremely entertaining and highly enlightening evenings.

Events of the Week

TRUE to Easter precedent, the schedule today is a light one. Katherine Dunham and her Negro dance program, "Tropics and Le Jazz 'Hot,'" will be seen again this evening at the Windsor Theatre.

The day's only other event is a recital at the Y. M. and Y. W. H. A. of Washington Heights by Katja Delakova. Miss Delakova studied in Vienna and headed her own school in Yugoslavia for a number of years. She will be accompanied by Erna Fenchel, pianist. The title of the program is "The Street," and its music ranges from Mozart to Weill.

THE Ballet Russe de Monte Carlo, which opens its Spring season at the Metropolitan Opera House on Tuesday, has already announced an extension of its engagement for an additional week beyond the two originally planned. This will allow the restoration to the repertoire of four ballets otherwise excluded, namely, "Devil's Holiday," "The Seventh Symphony," "Les Elfes" and "The Three-Cornered Hat." Irina Baronova, who is appearing with the company as guest artist, will remain for the third week of the engagement.

The schedule for the week will be as follows, with the principals who will appear in the first three bills:

Tuesday — "Swan Lake" with Alexandra Danilova and André Eglevsky; "Bacchanale" with Nini Theilade, Nathalie Krassovska and Casimir Kokitch; "Spectre de la Rose" with Igor Youskevitch and Irina Baronova; "The Blue Bird" pas de deux with Alicia Markova and Roland Guerard; and "Gaîté Parisienne" with Leonide Massine, Mia Slavenska, Frederic Franklin and Marc Platoff.

Wednesday—"Les Sylphides" with Irina Baronova and Igor Youskevitch; "Bogatyri" with Alexandra Danilova, Frederic Franklin, George Zoritch and many others; "Afternoon of a Faun" with George Zoritch and Lubov Rostova; "Capriccio Espagnol" with Leonide Massine, Mia Slavenska, Alexandra Danilova and André Eglevsky.

Thursday (Matinee)—"Coppelia" with Mia Slavenska and Igor Youskevitch; "The Blue Bird" with Alicia Markova and Roland Guerard; "Le Beau Danube" with Leonide Massine, Alexandra Danilova, Frederic Franklin and Nathalie Krassovska.

Thursday (Evening) — "Swan Lake," "Bogatyri," "Gaîté Parisienne."

Friday—"Rouge et Noir," "Bacchanale," "Spectre de la Rose," "Ghost Town."

Saturday (Matinee) — "Giselle," "The Blue Bird," "Prince Igor."

Saturday (Evening) — "Les Sylphides," "Petrushka," "The Blue Bird," "Prince Igor."

Sunday (Matinee)—"Swan Lake," "Scheherazade," "Ghost Town."

Sunday (Evening) — "Rouge et Noir," "Bacchanale," "Afternoon of a Faun," "Gaîté Parisienne."

Ballet companies being what they are, the casts for these later performances are not yet definitely decided.

Beaucaire Montalvo will give his third informal studio recital on Wednesday evening. The program will consist, of course, of Spanish numbers. Because of the limited capacity of the studio, invitation is by card only.

Maurice Goldberg
Asadata Dafora, in "Zunguru" at the Cherry Lane Theatre.

Junior Programs, Inc., will present a morning performance of "The Princess and the Swineherd" at the Riviera Theatre, Broadway at Ninety-seventh Street, on Friday at 10. Heading the cast are Edwin Strawbridge, who is also the choreographer of the work, and Virginia Miller.

Next Sunday afternoon La Meri will give a program of dances from India, Java, Burma, Japan, Arabia, Algeria, Spain, Hawaii and the Philippines at the St. James Theatre. This will be her first recital here since 1937.

Also next Sunday afternoon, Doris Humphrey and Charles Weidman and their company, with their tour just completed, will give a performance in the Dance Theatre Series at the Y. M. H. A., Lexington Avenue and Ninety-second Street.

Cuquita Blanco, Spanish dancer, now on a world tour, will make her New York debut in a recital at the Hudson Theatre on April 7. She is at present dancing in Mexico.

There will be an "Inter-Settlement Dance Demonstration" at the Playhouse of the Henry Street Settlement, 466 Grand Street, on Fri-

day evening, under the auspices of the United Neighborhood Houses. Those participating will be the Grand Street Settlement Dance Group, Saralee Harris, director; Henry Street Settlement Dance Group, Carolyn Brooks, director; Lenox Hill Neighborhood House Dance Group, Millicent Hamburger, director; Ethel Mandel Group of Stuyvesant Neighborhood House.

The Jooss Ballet, which had scheduled a week's engagement at the Alvin Theatre beginning April 8, finds itself in something of a predicament. That theatre now houses a hit in "The Fifth Column," and other plans must accordingly be made. As these lines are written, these plans are still problematical, for there are few theatres available. To complicate matters further, the Ballet Russe has extended its engagement over the week of the eighth, thus making formidable competition. It is impossible for the Jooss company to postpone its season here, since it is booked to sail for South America the week of the fifteenth. Solution?

DANCE CALENDAR

April

1-14—Ballet Russe de Monte Carlo, Metropolitan Opera House.
3—Open House (Ukrainian Folk Dance Circle), International Institute, Y. W. C. A.
4—Open House (Swedish Folk Dance Society), West Twenty-third Street Y. M. C. A.
6—Open Country Dance Evening (English Folk Dance Society), Russell Sage Foundation.
7—(4 P. M.) Hanya Holm and group, Y. M. H. A.
7—Cuquito Blanco, Hudson Theatre.
7—Miriam Winslow and Foster Fitz-Simons, Guild Theatre
13—Hanya Holm and group, Washington Irving High School.
13—Open House (American Square Dance Group), 54 East Thirteenth Street.
14—(4 P. M.) Louis Horst and group (lecture - demonstration), Y. M. H. A.
14—Dvora Lapson, St. James Theatre.
14—La Trianita, Guild Theatre.
20—Open House (American Folk Group), Studio 61, Carnegie Hall.
21—(4 P. M.) Margaret Severn, Y. M. H. A.
21—Annual Festival (Folk Festival Council), Royal Windsor Ballroom.
27—Open House (American Square Dance Group), 54 East Thirteenth Street

Robeson Eyes Wright's Book, 'Native Son,' As Next Play

NEW YORK, April 19—The nation-wide success of Richar Wright's novel, "Native Son," as one of the best sellers ha convinced several Broadway producers that with Paul Robe son in the lead role it will make an ideal play for theatre goers. It was learned that producers Eddie Dowling and Mar Connelly have made it known that they're after the book t adapt it for a stage version.

Their decision to put the book nto production comes at a time when it is being widely discussed by the entire country. Two months ago it was selected the well-known Book of the Month club as he best piece of fiction they had read.

Robeson would be the proper one to take the part of Bigger Thomas, who in the book, is the main character. His magnificent physical buildup corresponds exactly with that of Thomas as Wright has pictured him. Robeson is said to have been eyeing the book as his next Broadway play since it first hit the market.

If the plans of the producers pan out Connelly will adapt the book to stage version. It was he who did the stage version of "Green Pastures" one of Broadway's biggest hits. Dowling is rated as President Roosevelt's "favorite actor" and at times has produced several shows.

Robeson's last Broadway appearance was in "John Henry," which closed after a two weeks run there. Since that time his name has been connected with several forthcoming plays. Several weeks ago it was hinted that he might do "Othello" which he starred in in England several years ago. However, it's known that he frowned on it in favor of "Native Son."

These offers have been sent to Wright, who is vacationing in Mexico by his agents, Paul Reynolds and company. He is down there gathering material for his next book.

NEGRO ACTRESS TO APPEAR HERE

Zora Donohoo to Give Recital at Church

Zora Donohoo, young colored woman of Chicago, who has become well known as a dramatist, will appear here in a recital of character sketches at the Wiley Memorial Church on Tuesday evening at 8 o'clock. She will also appear in a recital at College Hill High School in Cleveland Monday evening.

Her program of interpretative readings includes the sleep-walking scene from "Macbeth" and the potion scene from "Romeo and Juliet," as well as a group of humorous readings, "An English Lady's Impression of America," "Vera's Radio Talk," by Muffett. Another group of humorous readings, written by the dramatist, includes "In a Beauty Parlor," "The Southern Girl," "La Dame aux Camelia" and "How to Use a Fan."

Zora Donohoo's exceptional art has been recognized and enthusiastically received by audiences in every part of the United States. She is returning to concert after an absence of many years, during which she appeared in such shows as "Lulu Bell," produced by David Belasco, and Gershwin's "Porgy and Bess," produced by the Theater Guild. She has studied with Pyer School of Expression, Chicago, and Anna Walters School of Dramatic Arts, Carnegie Hall, New York.

HOLLYWOOD GOES HARLEM

"Hollywood Goes to Harlem" is the slogan adopted by Paramount to focus the eyes and ears of the world on the first world premiere ever to be staged in Harlem. The planned event which will unveil "Buck Benny Rides Again" the new Jack Benny starring vehicle in which Eddie (Rochester) Anderson and Theresa Harris play important featured roles, is scheduled for Loew's Victoria Theatre in Harlem on Tuesday night, April 23rd. A monster testimonial reception, with "Rochester" as the guest of honor, is scheduled for the same night at the Savoy Ballroom, by a special committee of theatrical, judicial, political, civic, social and newspaper personages. Tentative plans call for a special NBC coast-to-coast broadcast of the affair, which seems certain to be one of the most brilliant of Harlem's social season.

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

Earl Hines' Father Had Band, His Mother Accomplished Pianist

NEW YORK (C)—Earl Hines, the celebrated orchestra leader who is known to many in and out of the band world as "Father" Hines, is the son of a band leader, believe it or not. His father had a band many years ago in Pittsburgh, Pennsylvania.

Earl's mother was an accomplished pianists. A brother and sister are also pianists and band leaders. But, what you didn't know was, that "Father" Hines sang in a choir in Duquesne Pennsylvania, where he was born. He studied trumpet, his father's instrument; took piano lessons from his mother, and worked odd hours while going to school.

As an apprentice barber, then as a tailor's assistant, and later when his father retired as a band leader and opened a restaurant, he worked there, but he kept at this music all the time. A friend of a night club owner in McKeesport, Pennsylvania, heard the younger Hines playing the piano one night at a community house and before you can count ten Earl was playing at the nitery. He soon attracted so much attention that in a short time he was appearing in a Pittsburgh nite club—and the rest is, as the saying goes, history.

Contrary to the belief, Hines did not become famous in Chicago but on the Pantages circuit with Carroll Dickerson's Orchestra which toured the entire United States. fter two years at the Sunset with a new famous trumpet player, Louis Armstrong, in New Orleans, Earl spent a year playing with Jimmy Noone. He came to New York to make QRS piano rolls—and, while here received a wire from E. Fox who wanted Hines to organize an orchestra and open his Grand Terrace cafe. The king of the ivories is also an accomplished composer and arranger. His familiar theme signature "Deep Forest" is known to millions everywhere.

Paul Muni Life Member Of Negro Actors Guild

NEW YORK, N. Y. — Paul Muni, internationally famous actor of stage and screen, whose performance in "Juarez" was one of the outstanding performances in motion pictures for 1939 and whose current performance in "Key Largo" has evoked the unstinted praise of critics, became a life member of the Negro Actors Guild recently, thus adding one more distinguished name to an illustrious role of celebrities who became life members of this organization.

Among the life members are Marian Anderson, Eddie Cantor, Tyrone Power, Joe Louis, Bill Robinson, Paul Robeson, Hubert T. Delany, Cab Calloway, Louis Armstrong, Duke Ellington, Alan Corelli, Fannie Robinson, Noble Sissle, A. E. Lichtman, Lester A. Walton, Fredi Washington, Ethel Waters, and Frances E. Williams.

All of the life members of the Guild have expressed their intention of attending the third annual ball which is to be given at the Savoy Ballroom on March 8th. Tickets are on sale at the Amsterdam News Office, Mimo Club, and Jimmie Daniels, Inc.

Will Return To Broadway On March 23

Ethel Waters, who is scheduled to return to New York with her Mamba's Daughters company on March 23 for a four weeks' engagement at the Broadway Theatre. A successful road tour marked the route of the company in the cities in which the opus was shown. Miss Waters is pictured here as she appears in the drama.

Ink Spots Do Stuff Tonight

Atlanta has been waiting and waiting and waiting to see and hear them. They admit they have been anxiously awaiting the time when they would appear in the Gate City. Reference needless to say, is to those celebrated INK SPOTS, highest paid quartet on the air. The ace harmonizers entertain here tonight, starting at eight o'clock, at the city auditorium.

The boys will present a grand and elegant concert for forty-five minutes, starting at nine o'clock, when all patrons will be seated. After that supported by those sensational Sunset Royal Entertainers, one of the leading "hot" bands of the nation, the Ink Spots will really "go to town".

If it's something new, something different, something with some punch to it you want, that's just what you get tonight when the Ink Spots perform. They put on a whirlwind act—no lost motion—no loafing—no time out for even the slightest breath. Dazzling showmen, that's what they are!

Many Atlantans will be interested in knowing that a popular Atlanta boy, Cornelius King, is with the Sunset Royals. Young King is rated one of the best reed men for his tender youth in the entire country. He has been often compared favorably with Choo Berry of Cab's band; Wee Willie Smith of Lunceford's; and Jimmie Mitchell of Erskine Hawkins.

He's No Kitten on the Key

Teddy Wilson, former staf of Benny Goodman's quartet, who proved to patrons of the Howard Theatre in Washington that he has what it takes to become a top-ranking orchestra leader in his own right. He played to capacity audiences throughout the week.

Robeson And Miss Sullivan In Show

They Will Be Seen With Cantor On Broadway

Defender 3-30-40
Chicago, Ill.

NEW YORK, March 29—Broadway, usually reluctant to spilling news about its productions in advance of complete casting virtually admitted this week that Paul Robeson and Miss Maxine Sullivan will star in the much talked of Eddie Cantor production this summer.

The statement did not occasion any undue surprise because it has been known for some time that a selected group of three were running at the top of the heap as candidates for the place. And of the trio Paul Robeson was number one choice.

Wanted Waters

First choice, it is revealed, was Robeson and Miss Ethel Waters with Miss Sullivan next in line. While Robeson was the main choice it is also true that the producers wished to co-star him along with Miss Waters if that could be arranged. There were, however, two hitches in this plan. First, Robeson and Miss Waters, through their respective managers, had let it be known that neither would play second fiddle to the other in the billing and with Cantor's name due for placarding there was a rub in this demand for spot billing.

Maxine Easier

On the other hand Miss Maxine Sullivan, somewhat of a star in her own right did not present such a problem. Maxine would naturally require proper billing but offered no probability of a fuss over the spot her name occupied along with the others as was bound to come with Ethel and Paul cast as headliners.

When reporters were told that Miss Sullivan and Robeson had been selected they rushed the booking offices for further information but none was forthcoming. An attache of the production department did, however, reluctantly admit that the show would probably be put on with Miss Sullivan, Robeson and of course the name of Eddie Cantor in the featured billing.

Some indication of plans to employ Miss Sullivan was noted in her hurried resignation from the Cotton Club parade. Although previous bookings of a tour was given as her reason it has been definitely learned that she is not booked solidly for a period beyond the announced date rehearsals for the Cantor musical.

Robeson on the other hand is laying in wait enjoying his penthouse in swanky Edgecombe avenue and making no statements at all. He refuses to either deny or confirm the report from Broadway that he has been signed for the Cantor production.

STAGE PLAYS

"RANKS WITH THE BEST WORK ON THE AMERICAN STAGE." —Brooks Atkinson N. Y. Times

ALBERT LEWIS, Inc. in association with VINTON FREEDLEY presents

ETHEL WATERS

in The New Musical Triumph

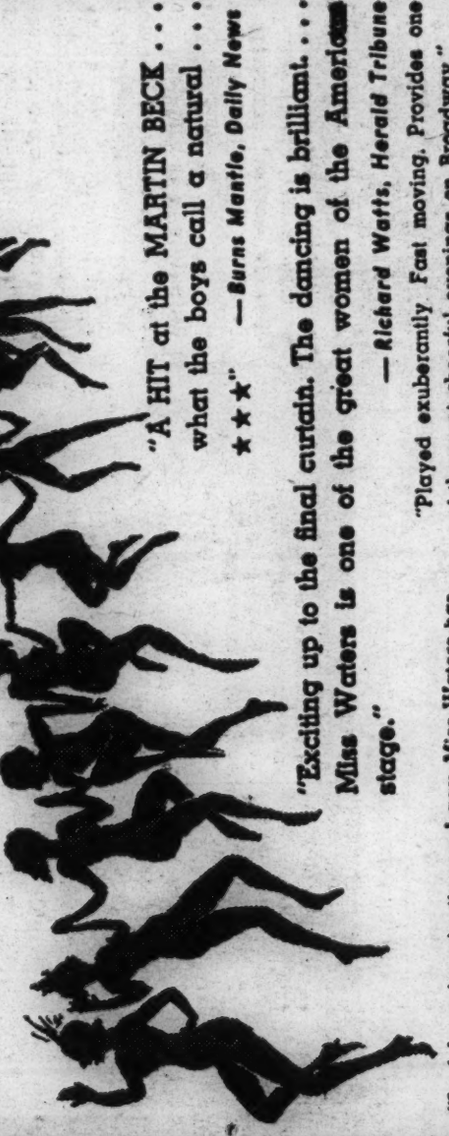
"CABIN in the SKY"

Book by LYNN ROOT · Lyrics by JOHN LATOUCHE · Music by VERNON DUKE

TODD DUNCAN · DOOLEY WILSON · REX INGRAM

with KATHERINE DUNHAM AND HER DANCERS

Entire Production Staged by GEORGE BALANCHINE



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EVS. $1.10 to $2.75

New Plays in Manhattan

Cabin in the Sky (book by Lynn Root, lyrics by John Latouche, music by Vernon Duke, produced by Albert Lewis & Vinton Freedley). Something of the comic charm of *The Green Pastures* pervades this new musical fable conceived by whites for an all-Negro cast. In it the robustly endearing Ethel Waters returns to Broadway. As the

WILSON AND WATERS
He is somewhere in between.

wife of an errant colored gentleman who has spent more than spare time with a lovely hussy, she prays for him on his deathbed, gains for him a six-month reprieve from death while the forces of good & evil wrestle, in plain view of the audience, for his soul. Ethel is on the Lawd's side. On Lucifer's is the hussy. The husband, as Actor Dooley Wilson irresistibly suggests, is somewhere in between. Lucifer is further abetted by a sort of diabolical advertising agency where hellish "idea men" plan new campaigns of temptation. Their idea for Dooley Wilson is a winning ticket in the Irish Sweepstakes. In the end he escapes perdition—by a whisker.

Time NOV 4 1940

For Ethel Waters' richly varied voice Vernon Duke (*April in Paris*) provides a bright score, including *Taking a Chance on Love* and a ragtime fantasy concerning Negro sources in Ancient Egypt, *My Old Virginia Home on the Nile* ("There'll be doin's in them ruins when we come"). Determined to meet the hussy on her own ground, Ethel also swings her big, scarlet-clad body into the most massive cancan of the season. As the hussy, Negro Ballerina Katherine Dunham is a trim and flexible devil's advocate. Her dancers follow her through a series of jazz-heated formations. The accompaniment of one of them is true, improvised boogie-woogie by Pianist Sidney Tuscher of the hand-picked pit orchestra. Staged by the Russian choreographer George Balanchine, fellow Slav of Composer Duke (real name Vladimir Dukelsky), *Cabin in the Sky* is proof that for fun and verve there is nothing like a theatrical League of Races.

THEATRICAL - 1940
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OCT 30 1940

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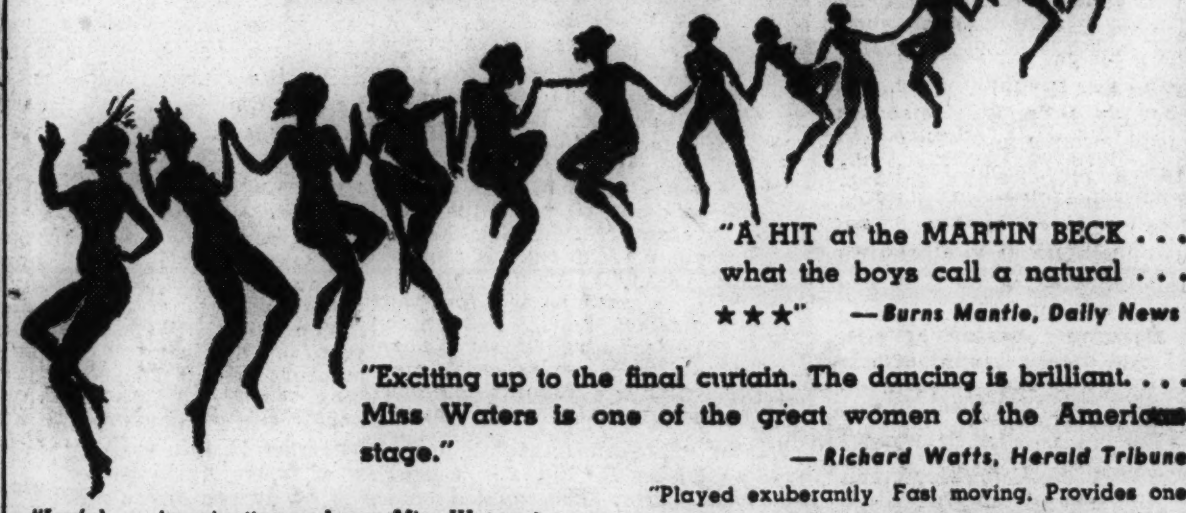

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'CABIN IN THE SKY'

Off the Beaten Track With a Musical in Which Ethel Waters Is Appearing

NOV 3 1940

By BROOKS ATKINSON

ALTHOUGH the dramatic stage is marking time this Autumn the musical stage is moving along at a brisk trot. Within six weeks we have had Al Jolson in "Hold On to Your Hats," Ed Wynn in "Boys and Girls Together" and Ethel Merman in "Panama Hattie"—all of them major song-and-dance harlequinades in Broadway's most popular idiom. But "Cabin in the Sky" is the one that is making show-shop history; it is the best Negro musical this column can recall and the peer of any musical in recent years.

For by some stroke of good fortune it puts every one associated with it in top form, leaving a margin for simple joyousness. Fortunately, it is a conspicuous success. But even if it were a failure, the performers, the authors, the scene designer and the director would have the satisfaction that comes from doing a job completely. Whatever "Cabin in the Sky" contains as a carnival antic is somehow drawn out of it completely and communicated to the audience with dash and flavor. Regarded simply as an exercise in expression, it is a notable piece of work.

PEOPLE who know Negro art frequently complain that Broadway debases it. Broadway has a Negro formula. Hot dancing, hot singing, dark-town comedy about poker playing and fried chicken are the chief elements in the sepia saturnalias that Broadway likes to bring down from Harlem. And no one dares stage a Negro show without dragging spirituals into it. Many cultivated Negroes resent this stereotyped pattern superimposed on the genius of their race.

This department will not pretend that "Cabin in the Sky" breaks the Broadway formula. It does not achieve the universal loveliness of "The Green Pastures." As a work of art, it lacks the soaring quality of "Porgy and Bess." But there is no use pretending that the things "Cabin in the Sky" sets the performers to doing are not the things that Negroes can do better than any other race in the world. It has a story-book fable that can be acted without self-consciousness by people with free imaginations. It has songs that can be sung with either humor, buoyancy or sheer delight. It has ballets that can be danced with abandon. Although these things may not capture the genius of the Negro race, there is no use denying that the Negroes have a special genius for this kind of theatre skylarking. Not only skill but enjoyment come rolling out of it. If "Cabin in the Sky" were acted by white performers it would be thin artifice instead of rich fantasy.

* * *

EVERYTHING comes off as planned. Lynn Root has written a free-hand legend about an ambling rascal who, by rule-of-thumb justice, ought to be consigned to the fires of hell. But "Little Joe's" sinfulness is weakness rather than malice; and, besides, he is married to a woman who is highly esteemed in heaven. Out of regard for her, "Little Joe" is given a special dispensation to remain on earth for six months to improve his record. Most of "Cabin in the Sky" is devoted to his valiant attempts to walk the straight and narrow path, the Lawd's General meanwhile watching over him anxiously and Lucifer's son setting some amusing traps in which to ensnare him.

If the parts were played in perfunctory style, "Cabin in the Sky" might not be so exhilarating. But almost all the parts are played with extraordinary relish. As "Little Joe," Dooley Wilson has just the sort of dazed good-will and ingratiating rascality that catch the comedy of the part. As his principal weakness, Katherine Dunham struts and dissembles with brazen coquetry that is edged with humor and that is also remarkably heated. Todd Duncan, who sang so beautifully in "Porgy and Bess," lacks the touch of mischief that informs the show as a whole, and his Lawd's General is a tepid affair. But Rex Ingram, broad, gleaming of face and magnetic of personality, is vastly amusing as Lucifer's son. An eloquent actor, he can tell you what his state of mind is by a shrug of the shoulder or a passing glance.

* * *

AS for "Little Joe's" wife, she is played by Ethel Waters, one of our great show people, with force and frankness that are completely overwhelming. Miss Waters is a thorough actress. She can act with her mouth, eyes, hands, arms—in fact, with her whole body. Her acting has the pliant rhythm of a dance. It seems to be a full expression. What makes us all respect Miss Waters, however, is a sort of personal reticence behind the abundant generosity of her playing. Although she plays a part with wonderful vitality, she is personally modest and she retains her pride and self-respect as a woman. No matter how broad a part may be, she reserves somewhere in the background the dignity of a human being. If "Taking a Chance on Love" is not the most rhapsodic song of the year, most of us will never know it, for Miss Waters sings it with elation and ecstasy as though it were a song in praise of all creation. It seems to be the only thing that can be said in prose or poetry at the moment.

Vernon Duke has written a turbulent score and John Latouche has fitted sententious lyrics to it. As the scene and costume designer, Boris Aronson has taken an artist's holiday among amusing forms and lively colors. The dancing, under George Balanchine's direction, is tremendous; it reveals style as well as fury, and outranks anything in the other Broadway shows of this season. "Cabin in the Sky" is compact with life and humor. For once something creative has been accomplished.

(Associated Press Feature Service)

MAN ABOUT MANHATTAN

NOV 15 1940

By George Tucker

New York. — Here's a quick glimpse at both sides of the footlights of New York's newest musical hit, "Cabin in the Sky." . . . The fine performance of Dooley Wilson as the well-meaning but weak "Little Joe," to whom "natural" means only one thing—a story told by dice. . . . Buxom Ethel Waters taking bow upon bow as she ranges between pathos and jitterbugging in the slightly bewildering but ever-interesting fantasy. . . . Sabled Park avenue cheek by jowl with the cream of dusky Harlem in the audience. . . . Ralph Bellamy of the films drawing "oo's" and "ah's" from the debs when he is discovered sitting unobtrusively in an aisle seat well back. . . . Rotund Sophie Tucker giggling as the diminutive Dooley goes from trouble to trouble in a hilarious sequence of events. . . . Petuni's (Ethel Waters) melodious chanting of "Taking a Chance on Love," a tune that may become as big a hit as the show. . . . The swift pacing and change of tempo throughout the play—it opens with a death-bed scene, runs a course through the peace and quiet of "Little Joe's" backyard and the musical bedlam of a cabaret, to a fadeout representing the stairway to the pearly gates and the "Cabin in the Sky." . . . Almost everybody in town has a "piece" of this show. . . . It is one Broadway production with more backers than players.

This column welcomes the appearance on the newsstands of the new Stage magazine. Its first issue contains the complete script of "The Man Who Came to Dinner." This alone, or Alexander Woollcott's contribution for that matter, makes it worth many times the price of admission.

The most abrupt theatrical failure of the year was a poor thing called "'Tis of Thee," which closed after only one performance. . . . In all but five or six Manhattan skyscrapers the "13th" floor is omitted. . . . The numbers run up to 12 and jump to 14. . . . It's a superstition that never will die. . . . Hotel men say many guests absolutely refuse to accept rooms on floor 13. . . .

Margie Hart, the strip-tease dancer, says she never has read a book. . . . Her press agent describes her as "tall, curvaceous, red-haired and slumberously eyed." . . . Richard Gerard, composer of "Sweet Adeline," has just turned 55. . . .

The night before Maxine Sullivan began to sing at the Beachcomber I was telling Monty Proser about that song she does so well — "Molly Malone." . . . Be sure she uses it, I urged him. . . . He had a funny look on his face for a minute and then began to hum a few bars. . . . "Is that it?" he asked. . . . "Sure," I told him, "how did you know it?" . . . "I'm a Limey," he grinned. "My nurse used to sing it to me every night."

Eddie Melniker, who used to be a theatrical manager for Loew's and United Artists, is head of a clothing establishment in Washington, D. C. . . . If you like good bed reading try "Three Harbors" and "Stars on the Sea." . . . Maybe you don't like to read in bed. . . . I do. . . . I like to eat in bed. . . . Ilka Chase says she has a maid who is perfectly honest. "I asked if she ever told fibs," the actress reported, "and her answer was, 'Only for the people I work for.'"

THEATRICAL - 1940
INDIVIDUALS TROUPES ETC.

This is a scene of "Cabin in the Sky." Rex Ingram is on the far left, Todd Duncan on the roof at the right, Ethel Waters is the suppliant just left of centre.

THE OPENINGS

OCT 20 1940

'TIS OF THEE—Thursday evening at Maxine Elliott's Theatre. A revue which has come out of Unity House and the International Ladies Garment Workers Union. The dialogue and songs are the work of Alfred Hayes, Al Moss, Alex North, Sam Locke, Peter Barry, David Greggory and Richard Lewin.

CABIN IN THE SKY—Friday evening at the Martin Beck Theatre. A Negro fantasy, with book by Lynn Root, music by Vernon Duke and lyrics by John Latouche. The cast includes Ethel Waters, Todd Duncan, Rex Ingram, Dooley Wilson, Katherine Dunham and her dancers and J. Rosamond Johnson and choir.

New York, N. Y.

THERE SHALL BE NO NIGHT—This evening at the Alvin Theatre. A special performance for the Stage Relief Fund.

DU BARRY WAS A LADY—Moves tomorrow evening from the Forty-sixth Street Theatre to the Royale.

BIG WHITE FOG—Tuesday evening at the Lincoln Theatre, Lenox Avenue at 135th Street. A Negro tragedy by Theodore Ward.

INJURY SUSTAINED—Wednesday evening at the Provincetown Playhouse. A play by Ben Levinson, produced and directed by him.

THE THEATERS

OCT 26 1940

By RICHARD WATTS Jr.

"CABIN IN THE SKY," a new musical with a book by Lynn Root, lyrics by John Latouche, music by Vernon Duke, settings and costumes by Boris Aronson, staged by George Balanchine and presented by Albert Lewis in association with Vinton Freedley at the Martin Beck Theater with the following cast:

Georgia Brown.....Katherine Dunham
Dr. Jones.....Louis Sharp
Brother Green.....J. Rosamond Johnson
Lily.....Georgia Burke
Petunia Jackson.....Ethel Waters
Lucifer jr.....Rex Ingram
"Little Joe" Jackson.....Dooley Wilson
Imps.....Archie Savage, Jieno Moxzer, Rajah Chardieno, Alexander McDonald
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Negro Fantasy

ALTHOUGH it is, in its fashion, a morality play, "Cabin in the Sky" has a kindly word to say about sin. In fact, it is pretty enthusiastic about it, giving it the best of the argument for most of the course of the new musical show. In the manner of such works it has a fascinating propensity for making wickedness bright and exciting up to the time for the final curtain, and then in the last moments, coming out strongly on behalf of virtue. In a few words, I think the new musical show is fine when it is going gay in night clubs, permitting the magnificent Miss Ethel Waters to sing a lively song and providing a chance for the alluring Miss Katherine Dunham to go into her somewhat orgiastic dances, and not nearly so good when it tries to be a sort of blackface "Liliom." Since, however, there is more gayety than pseudo-morality in "Cabin in the Sky," it emerges on the whole as a lively musical show.

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Since the sections of the new work that are just frank and straightforward musical show are so much the best, I think I should tell you about them first. There is, for instance, a vigorous and rather striking score by Vernon Duke and some good lyrics by John Latouche. In particular, a song called "Taking a Chance on Love," as brilliantly presented by Miss Waters, is so gay and charming that one hates to think how the radio is certain to go to work on it from now on. The next most entertaining pieces are "My Old Virginia Home on the Nile" and "Honey in the Honeycomb," but almost all of the numbers are attractive. In addition, the dancing is brilliant and is a great credit to George Balanchine, who staged it, but most of all to Miss Dunham, who is splendid in all of her numbers. Getting around to such things, the sets by Boris Aronson are helpful, too.

* * *

The people are fine, too. Miss Waters is, of course, one of the great women of the American stage, and as the faithful wife of the narrative, she is, as usual, brilliant in both her musical numbers and her acting. There is no one in our theater who has a more heroic quality

Katherine Dunham

In "Cabin in the Sky"

than Miss Waters, and she can likewise be wonderfully gay and humorous when her scenes call for it. Miss Dunham is both an exciting young woman and a most provocative dancer, and, as one of the chief representatives of evil in the plot of "Cabin in the Sky," she makes virtue seem additionally dubious. I like her best in that "Honey in the Honeycomb" number. The men aren't bad, either. Dooley Wilson, as the weak husband saved from eternal punishment by his wife's prayers; Todd Duncan as the representative of Heaven and Rex Ingram as the agent of Hell are excellent. Incidentally, Mr. Ingram, who plays Lucifer's son in the new show, was the Lord in the screen version of "The Green Pastures," which may prove something or other.

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As for the story framework, it is all about the battle between Lucifer Jr., and the Lord's General for the soul of one "Little Joe" Jackson. At the plea of Joe's wife, Heaven permits the dead man to return to earth for six months to prove that he can lead a good life. I may add that he has a hard time of it and just makes it in the end. It seems to me that this story, falling as it does between a Negro fable and an attempt to do something so much like "Liliom" in blackface, is far from successful. It has neither the quality of simple race legend nor expert dramatic imagination; it has neither the dignity and sweetness of "The Green Pastures" nor the gay invention of the Broadway musical show. There is something unhappily fraudulent about it all. But then "Cabin in the Sky" gives you a boogy-woogy number in a night club, permits Miss Waters to sing or Miss Dunham to dance, offers a piece such as either "Dem Bones" or "Savannah" and such faults do not seem so important.

Ethel Waters A Hit In The New Broadway Musical, 'Cabin In The Sky'

By MARY E. FINGER

"CABIN IN THE SKY,' a new musical play which stars Ethel Waters, and co-stars Dooley Wilson, currently playing at the Martin Beck Theatre, merits the tremendous press notices throughout metropolitan areas, is directed by George Blanchine. The play was staged by Albert Lewis in association with Vinton Freedly and taken from the book by Lynn Root, with lyrics by John Latouche and music by Vernon Duke. Credit lines also go to Boris Aronson for settings and costumes designs, and Max Meth for orchestra arrangements.

THE CAST

Georgia Brown ..... K. Dunham
Dr. Jones .. .. Louis Sharp
Bro. Green..J. Rosamond Johnson
Lily .... Georgia Burke
Petunia Jackson ... Ethel Waters
Lucifer jr. ..... Rex Ingram
Imps: ..... Archie Savage, Jieno Maxzer, Rajah Chardieno, Alexander McDonald.
The Lord's General..Todd Duncan
Fleetfoot ..... Milton Williams
John Henry ..... Louis Johnson
Dude ..... Al Moore
First Henchman .... Earl Sydnor
Second Henchman..Earl Edwards
Third Henchman...Maurice Ellis
Devil's Messenger ..... Al Stokes
Messenger Boy .. Wilson Bradley
Domino Johnson .. Dick Campbell

One of the most sparkling bills of theatrical entertainment to hit New York this season, worthy of anybody's dough is "Cabin in the Sky." Ethel Waters, Todd Duncan, Dooley Wilson, Rex Ingram, Katherine Dunham and her dancers are turning out exceptionally fine performances.

Katherine Dunham, who heads the cast (in order of speaking) runs neck and neck with the principal players for laurels and applause. If a vociferous ovation greeting an actress after her every appearance is a sign of success then Miss Dunham is on the right road.

I feel that Ethel Waters, Rex Ethe l Waters, Rex Ingram and Todd Duncan could have been given more forceful scripts, calling for a chance to exercise their rich dramatic ability. But nevertheless these actors through their dynamic performances overshadow the flimsiness of the plot concerning the saving of "Little Joe Jacksons soul which is continually being trapped by Lucifer jr, Satan's

to Negroes in national defense. The statement of policy was submitted by Judge Patterson to the President ,and today was approved by the President. The President's approval causes it to become or to be made immediately effective by the War Department. Here are the statements of policy.'

"The meaning I intended to convey to the press—the meaning that most of the newspapermen present understoon and used accordingly—was that, in all probability, there would have been no statement of policy with regard to Negroes in national defense' had it not been for the conference you and your associates had with the President, the Secretary of the Navy and the Assistant Secretary of War on September 27.

"In other words, when I used the language 'as a result of that conference the War Department has drafted a statement of policy, etc.' I did not mean or intend to convey the impression that the statement of policy had been approved by you and your associates but that it had come about because of the discussion that had been held. You will note that there is nothing in anything that I said that could be used to indicate your approval of the policy or that either Mr. Hill or Mr. Randolph had given it their approval.

"As evidence of the fact that this is written to you in the best of faith I want you to know that I have told the newspapermen to whom I spoke on October 9 how Todd Duncan, who is now suffering from a case of misfit, undignified songs for a singer of his talent. This is one of the outstanding faults of the show.

One of the numbers, "Taking a Chance on Love," sung by Ethel Waters, is destined to be a hit with a runner-up in "My Old Virginia Home on the Nile," featuring Ethel Waters and Dooley Wilson.

"Cabin in the Sky" is a fantasy on how a "dyed in the wool" sinner on his deathbed is given another chance to repent for his habitual vices of gambling and adultry, through the prayers of intercession by his wife. From then on "Little Joe," played by Dooley Wilson is constantly put over the griddle by the Lawd's general, Todd Duncan, and Lucifer jr., acted by Rex Ingram who are bargaining for the right of owning Joe's soul.

Little Joe through weakness of character is given spiritual and moral support by his wife, Petunia, played by Ethel Waters. While Joe is wiling to follow the narrow path which his wife thinks will lead to a cabin in the sky he finds it more exciting to share an earthly shack with his woman, Georgia Brown, played by Katherine Dunham.

When you are looking over the list of stage plays in your newspapers don't forget to check off "Cabin in the Sky" as a must. You will see and hear how Petunia works out the destiny of her husband.

For diversion from comedy the Katherine Dunham Dancers thrill the spectators no end with their fine terpsichorean routine.

The J. Rosamond Johnson singers lend a pleasing background for many of the musical selections.

tions.

my statement to them has been misinterpreted by a part of the press They also have been acquainted with the contents of this letter to you."

Gospel Troop of Chicago on Tour of State

The Gospel Troupe of Chicago representing the Home Mission Board of the N. B. C. in song will be in parts of Iowa the week of Aug. 19-23 it has been announced by representatives of the board that the group will be presented in the following cities: Ottumwa, Ia., Aug. 19 at the First Baptist church; Burlington, Ia., August 20, under the auspices of the Second Baptist church; Centerville, Ia., Aug. 21 at the Second Baptist church; Council Bluffs, August 22, Tabernacle Baptist church; Omaha; Nebr., Aug. 23 at the Pleasant Green Baptist church.

The troup has been well received in their appearance in some of the largest churches in Illinois and Indiana and has planned an extensive tour of the South. While in the South the troup will appear at the National Baptist Convention in Birmingham, Ala., Sept. 3-8.

Rev. G. W. Robinson of Des Moines of the Home Mission Board and Rev. T. Theo. Lovelace of Chicago is corresponding secretary.

PARIS BAN ON NEGRO ARTISTS

Josephine Baker Among Those in France Hit by Nazi's New Edict

PARIS — France, formerly pleasantly free of the more marked manifestations of race hatred and prejudice, is today fast becoming a hot-bed of racial bigotry under the rule of the Petain gang of fascists and traitors who betrayed French democracy to the German Nazis.

Aping the vile racism of German Nazism and Italian Fascism, the French fascists recently banned the engagement of Negro and Jewish artists in the French theatre and entertainment world. Josephine Baker, American Negro singer and dancer, once the toast of Paris, has been tossed into the discard by the new class of managers, impressarios and owners who have come to the fore in the French theatre and night club world in the wake of regulations issued by German and French authorities. Many other American entertainers, too, are jobless, under the fascist policy of banning Negroes and Jews from appearance on the French stage.

LANGSTON HUGHES ON CBS REVIEW

SEP 28 1940

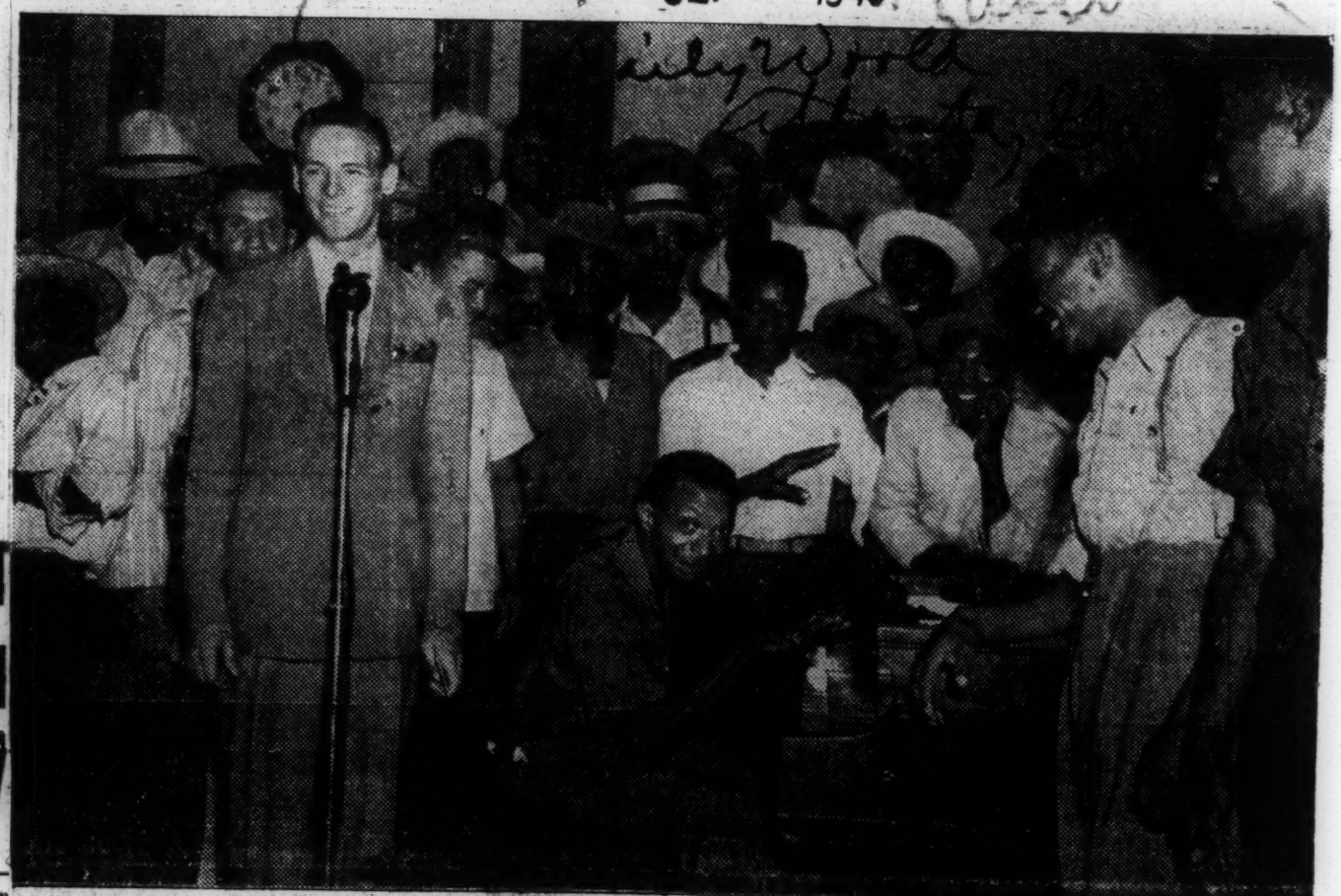
NEW YORK CITY, Sept. 26—Langston Hughes will be the star guest on Saturday of Prof. John T. Frederick when the noted literary critic will discuss "The Negro in American Literature," on his "Of Men and Books,' nationally heard CBS radio program. The interview will take place at one o'clock through to 1:15 p. m., EDST, The broadcast will be the first on the program's new schedule.

Professor Frederick plans to interview the famous author on his recently published autobiography, "The Big Sea," in addition to talking with him on the general subject of the Negro's contributions to American literature. The professor, who runs a course in literature at Northwestern university, will also review "Dusk of Dawn," a biography by W. E. B. DuBois, another leading race author.

Among the guest star's earlier works are two books of poems, "The Weary Blues" and "Fine Clothes to the Jews" plus a novel, 'Not Without Laughter."

Boogie-Woogie Contest Big Hit

SEP 16 1940



BIRMINGHAM, Ala.—(SNS)—Every Saturday afternoon from 4:30 to 5 p. m. Radio Station WSGN presents a Boogie Woogie Contest under the auspices of Lipsitz Credit Clothiers. Announcer Jud Collins is shown here describing the highlights of the premiere broadcast at the Colored Masonic Temple. Alonso Collins is the artist at the piano.

'Wings' Book in Ohio Library

CLEVELAND (ANP) — Copies of the "Wings Over Jordan" songbook, with a history of this well-known concert organization, written by the Rev. Glenn T. Settle, founder of the group, and ten arrangements of Negro spiritual melodies by Worth Kramer (white), conductor, have been accepted for placement in the music and fine arts departments of the Cleveland Public Library.

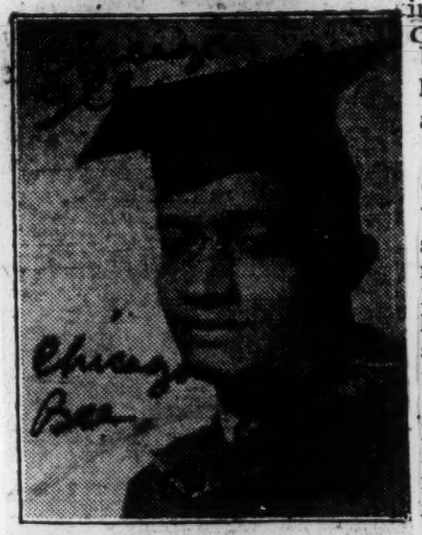
The book was accepted by the library at the time the Rev. Mr. Settle was cited by the Golden Deeds award committee of a Cleveland Civic group as one of the notable personalities in the city who has risen from obscurity to a definite position.

Back On Air Tonight

OCT 6 1940

NEW YORK CITY—(S N S)—Eddie "Rochester" Anderson, pictured here with lovely Theresa Harris, returns to the NBC network this evening in his usual role as sidekick to Jack Benny. Anderson is also being mentioned for the lead in a proposed film based on the life of the eminent Bert Williams. He is to discuss the matter with producers in New York.

PRAISED



DR. L. D. REDDICK, Ph. D. and curator of the Schomberg library, New York Public library, whose radio address over WHIP last Satuday has been accorded nation-wide acclaim. Dr. Reddick spoke in connection with the 25th anniversary celebration of the Association for the Study of Negro Life and History, in Chicago last week. He was presented by the BEE in a special broadcast.

NYA TO PRESENT SERIES OF SUN. MORNING RADIO PROGRAMS

SEP 22 1940

A series of Sunday morning radio programs will be presented starting September 29, by National Youth Administration symphonic and concert orchestras from various cities in the country, over the networks of the Columbia Broadcasting System, NYA Administrator Aubrey Williams announced today.

Mrs. Franklin D. Roosevelt, Mayor Fiorello H. LaGuardia of New York City, and James C. Petrillo, president of the American Federation of Musicians have agreed to sponsor these non-commercial broadcasts, Mr. Williams said.

The programs will be a half-hour in length, and will start at 10:30 a.m., Eastern Standard Time.

Four out of fourteen already-established NYA orchestras have been selected for the first programs. The first program will be given by the New York NYA symphony, and later ones by the orchestras in Cleveland, Chicago, and Philadelphia. Other NYA orchestras which may be brought into the series are in Alabama, California, Florida, Georgia, Massachusetts, New Hampshire, New York State, Rhode Island and Pittsburgh, Pennsylvania.

Miss Margaret Valiant, in charge of music work for the Washington NYA office, said that several NYA Negro choral groups may be brought into the series. Eighteen choruses of various kinds have been organized in ten states, so far, in addition to twelve NYA bands.

Mr. Williams characterized the programs as a logical development of the recent NYA auditioning contest which led to the formation of the Stokowski All-American Youth Symphony Orchestra.

"These auditions disclosed to us that there were thousands of young people with great ability and feeling for music, who ought to have a chance to learn and to be heard. Now, we are going to be able to present their ability to the public, through the cooperation of the Columbia Broadcasting System, Mrs. Roosevelt, Mayor LaGuardia, and Mr. Petrillo. This is an important step in our musical history."

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Katherine Dunham

In "Cabin in the Sky"

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OCT 28 1940

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THEATRICAL 1940
INDIVIDUAL TROUPES, ETC.

STAR DUST

By EDGAR T. ROUZEAU

All-Colored Films Increase

FOR THOSE who dote on racial milestones, the year 1939 will be remembered as the year in which the colored moton picture industry came of age. I am speaking of the pictures as such, and not of the moneyed interests behind them. Several new concerns entered the business during the year but whites, in most cases, were in control.

The point that counts just now is that pictures featuring all-colored casts are leaving the production booths with some semblance of regularity. One firm in particular, the Million Dollar Production Company of California, has actually succeeded in adhering to a production schedule, with twelve flickers listed for 1940. In the final quarter of 1939 this concern and others were turning out productions at the rate of three per month.

One of the chief difficulties of the industry has been overcome at last with the organization of two distributing concerns. The Sack Amusement Enterprises and International Road Shows, both owned by whites and with headquarters in New York, are now in the business of marketing Negro films and have succeeded in lining up 500 theatres in the United States and another 250 in the West Indies.

Just now, the all-Negro flickers are being turned out in rented studios in New Jersey, New York and California. Operating costs per flicker run anywhere between $3,500 and $25,000, and some producers have been known to reap as much as 500 per cent profit on their investment. Theatres pay anywhere from $500 to $1,000 for first run pictures, and in one particular case the "take" was so favorable that the producer's share of the gross was $50,000 as compared to an original outlay of $7,200.

Several Firms Now Doing Work

Full length flickers were turned out last year by such firms as Million Dollar Productions, Meteor Productions, Supreme Pictures, Joe Selden and Henry Lynn, George Randol Productions, Bert Goldberg-Port, Argus Pictures, Ernest Steiss Productions and Oscar Micheaux. Sepia Art Pictures, Inc., owned by Comedian Eddie Green, turned out a number of Negro shorts which enjoyed wide distribution, and at least two Negro versions of The March of Time came to this writer's attention.

EDDIE GREEN

One was "Colored America on Parade," distributed by the Sack Enterprises, and the other was "The Negro Marches On," distributed by International Road Shows.

From what they tell me, there is a woeful dearth of Negro motion picture stars and the field is wide open for ambitious youngsters. Sure-fire drawing cards like Marian Anderson, Ethel Waters and Bill Robinson are making more money at their present pursuits than the colored motion picture industry can afford to pay, and the "name" bands are also out of the question. There is also a crying need for good stories, good Negro salesmen to book the pictures and an army of good technicians.

Micheaux' Haynes Pioneers

There is no question but that the industry has made great strides since the days of Hunter Hayes, who is generally regarded as the father of colored motion pictures. Mr. Haynes, a Negro businessman from Montgomery, Ala., produced a short in Chicago in 1909 with an all-colored cast. I wouldn't be so bold as to say that this was the first colored motion picture ever made, but I have never heard of any which were turned out before his time.

ROBINSON

At any rate, nearly two decades were to pass before Oscar Micheaux appeared on the horizon. Micheaux and Haynes were the trail-blazers for the dozen or more motion picture concerns specializing in Negro films today. Like most Negro pioneers, they started on a shoestring and were forced to apply the system of trial and error to everything they did.

Micheaux paid to dearly for his experience that it was many years before he was free of debt, and I think it was almost a miracle that he was able to go as far as he did. His successors have all profited by his experience and both he and Mr. Haynes should be fittingly honored when the growth of the industry is finally written.

The early colored motion pictures, with their thread-bare plots and poor photography, were made the subject of many brutal jokes, but the movie-going public was not to see anything better in the way of Negro films until Hollywood took an excursion into this field in the early '30's. When Micheaux was having a hard time scraping up $3,500 for each of his movie ventures, Hollywood splurged $200,000 on a single film, "Hearts in Dixie," which starred Stepin Fetchit, and another quarter mililon on King Vidor's "Hallelujah," starring Daniel Haynes and Nina Mae McKinney.

FETCHIT

Whites Find "Take" Too Small

It is significant that these two flickers marked Hollywood's first and final venture into the full-length all-Negro motion picture field. I have been informed that the films grossed about $2,000,000, but this was pin money to the film colony and fell far short of compensating for time and effort.

As explained by a white producer, the same sum expended on two "white" films would have brought in about $6,000,000, or about $3,000,000 for each flicker, which was just about average for the trade in those days. This is a point we must consider before we set out to condemn Hollywood for the manner in which it has ignored the Negro race.

If a promoter's intake from a horse race is so much greater than his intake from a horse show and his expenses are just about equal, we can't blame him for sticking to his racing nags.

The obvious thing, then, is to biuld up a motion picture industry of our own. You can do your part by attending your local theatre whenever a colored motion picture is advertised.

McKINNEY

If the films fail to come up to expectation, don't knock them. Remember that your admission will go far towards improving the industry and will also help to create a new avenue of employment for deserving Negro youth.

May Win Academy Award

Portrayal In GWTW Praised As Superb

HOLLYWOOD,—(ANP)—Hattie McDaniel's portrayal of the Mammy of Scarlet O'Hara in "Gone With The Wind" has placed the Negro actress definitely in the running for an Academy award for giving the greatest supporting role of any actress in Hollywood for 1939.

The actresses in the lead for the award in this division are Hattie McDaniel, Olivia De Havilland for her role of Melanie in the same film; Maria Ouspenskaya for portraying the role of Charles Boyer's grandmother in "Love Affair," and Edna Mae Oliver in "Drums Along the Mohawk."

Hollywood columnists lead by Jimmy Fiddler and Rodda Hopper are not soft-pedalling the fact that Miss McDaniel turned in the most artistic bit of acting in the Selznick super-production. Movie critics throughout the country have heaped columns of praise upon the actress. Awards will be made at the annual banquet to be held in Hollywood on February 29.

This is the first time that a Negro actor or actress has been seriously considered for this reward

Scarlett O'Hara And Mr. Chips Awarded Hollywood 'Oscars'

'GWTW' Walks Off With Eight Of 16 Plums For Premier Film Accomplishments For 1939

HOLLYWOOD—(AP)—Clark Gable wherever he may be, is Hollywood's "forgotten man" of the moment.

But for Mr. Gable, who sets feminine hearts fluttering whenever his handsome face and fine physique appear on a theater screen "Gone With The Wind" would have swept the field last night in the Motion Picture Academy of Art and Sciences' eleventh annual selection of premier film accomplishments.

"GWTW" did all right, anyway. To the surprise of no one, it walked off with eight of 16 possible awards, including those for the best production, best actress, best supporting actress and best director. Not since "It Happened One Night" grabbed off all the top honors in 1934 has a picture done as well.

But "Gone With the Wind" were the hopes of many another producer, actress, director and photographer for fleeting fame and the cheers of an ermined, evening-coated audience of filmdom's famous, which crowded the banquet room of the Ambassador Hotel for the season's swankiest affair.

Only Robert Donat, among the principal contestants, survived the big gale. It was he who edged out Gable as the outstanding actor. The industry — from mighty producer to obscure electrician—named him for his masterful portrayal of 50 years in an English schoolmaster's life in "Goodbye, Mr. Chips."

Neither Donat nor Gable was among those present. Donat is in England and Gable left Hollywood yesterday for a short vacation.

Vivien Leigh made the top acting awards a sweep for England. The British girl, who came here a virtual unknown and skyrocketed to stardom as the fiery Southern Scarlett, was on hand to happily accept her "Oscar," as film folk fondly refer to the gold statuettes.

Victor Fleming, whose direction of the film brought him top honors in that class, was ill in bed with influenza. But smiling proudly was Producer David O. Selznick, who accomplished what many said was impossible when he made Margaret Mitchell's novel of the Civil War South into a picture, as he took the Irving Thalberg memorial award for 'the most consistent high quality of production achievement by an individual producer."

Hattie McDaniel, memorable 'mammy" in "Wind," captured the prize as the best supporting actress and with it became the first Negro ever to be honored by the academy. Other awards given those connected with the production included:

The late Sidney Howard for the screen play; Lyle Wheeler for the art direction; Hal Kern and James Newcome for the editing; Ernest Haller for the color and William Cameron Menzies for special color effects. The latter was a special plaque.

The picture, four hours long, of course did not compete among short subjects, or in black and white photography or for the best song.

These, and other, awards went to:

Thomas Mitchell in "Stagecoach" as the best supporting actor;

Lewis R. Foster, for the best original motion picture story, "Mr. Smith Goes to Washington."

Bernard B. Brown for the best sound recording in "When Tomorrow Comes."

Gregg Toland for the best black and white photography in "Wuthering Heights."

Herbert Stothart for the best original musical score, in "The Wizard of Oz."

Walter Wanger, Richard Hageman, Frank Harling, John Leopold and Leo Shuken for the best musical scoring in "Stagecoach."

E. Y. Harburg and Harold Arlen for the best song, "Over the Rainbow," from "The Wizard of Oz."

Walt Disney for his cartoon, "The Ugly Duckling;" Paramount for the best one-reel short, "Busy Little Bears," and Warner Bros. for the best two-reel short, "Sons of Liberty."

A special award was given in honor of the late Douglas Fairbanks, Sr., first president of the academy, and presented to Doug, Jr. Another special honor went to Judy Garland, young singer, for work as an outstanding juvenile."

lett in "Gone With the Wind," won the feminine "Oscar."

Thomas Mitchell, for his work in "Stagecoach," was judged the best supporting actor. Hattie McDaniel, Negro mammy in "Gone With the Wind," won the supporting actress award.

Victor Fleming, for "Gone With the Wind," was named the best director.

Other awards follow:

Best original story: Lewis R. Foster for "Mr. Smith Goes to Washington."

Best screen play: the late Sidney Howard for "Gone With the Wind."

"Gone With the Wind" also won the prize for best color and film editing. The best song was regarded as "Over the Rainbow" from "The Wizard of Oz."

The Irving Thalberg Memorial Award was given to David O. Selznick, who produced "Gone With the Wind."

'GONE WITH WIND' ACADEMY WINNER

Selznick Production Accounts for Nine Awards—Producer Receives Thalberg Prize

VIVIEN LEIGH HONORED

Selected Best Actress—Robert Donat Named for Acting in 'Goodbye, Mr. Chips'

HOLLYWOOD, Feb. 29 (AP)—"Gone With the Wind" won the Academy of Motion Picture Arts and Sciences annual production award tonight. Robert Donat received the statuette for the best acting achievement for "Goodbye, Mr. Chips," Vivien Leight, Scar-

Eddie Cantor Plans To Present Race Play

Casting For Broadway Production Gets Underway Soon

NEW YORK, March 15—Broadway is to see another production within the next few months and the co-producer, and perhaps star, will be none other than Eddie Cantor, Broadway and Hollywood's gift to the amusement world. The announcement was made a few weeks ago when a list of coming productions were made known on the official calendar.

Although the script for the production is being arranged now, there has been no indication of what Race players will have parts in the musical.

Predict Cantor In Cast

While Cantor has not said for sure if he will have a part in the play it is being whispered that he may top the cast as a specialty artist. If he should Cantor would wear black face makeup thus becoming a part of the production.

There would be no particular surprise in seeing Cantor perform in a show that majored in Race players. He began his career as a star in Ziegfeld Follies which also featured the late Bert Williams. And since that time Cantor has appeared in several films that also harbored Race players.

Another indication is the fact that Cantor employed Miss Hattie McDaniels in a radio skit for several months. She played the part of a 'sweeps' winner and went over as big as Cantor himself who was the program's star. Casting for the production will not begin for several weeks yet as the plan is to have the production open for a run during the world's fair.

Negro Juveniles Appear in Film 'Meet the Missus'

HOLLYWOOD. (TYP).—Two juvenile colored players have been added to the cast of the forthcoming Higgins Family picture, "Meet the Missus," which features Roscoe Karns, Ruth Donnelly, Lois Ranson, Spencer Charters and George Ernest.

Dorothy Mae White, who is a young lady of seven, is making her picture debut in this film. Veteran Tonya Overstreet, who is nine, plays her fourth role in pictures, and her second on the Republic lot. She previously scored in "Sing, Dance, Plenty Hot," a musical featuring Johnny Downs, Ruth Terry, Vera Vague of radio fame, and Billy "Sneeze" Gilbert.

Both these young players were born in Los Angeles and gravitated quite naturally to pictures.

"Meet the Missus" also features Lillian Yarbo, well remembered for her stage work in "Bye, Bye, Blackbird," and all of the Lew Leslie "Blackbird" shows, as well as for recent film roles in "You Can't Take It With You" and 'Destry Rides Again."

Negro Juveniles In "Meet The Missus"

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"Cabin in the Sky" Makes Audience Want to Visit Hades

Well, Anyway, Ethel Waters, Rex Ingram Dunham, Dancers, Are in a 4-Star Hit

NOV 2 1940

By DAN BURLEY

CABIN IN THE SKY, a Negro fantasy in two acts and nine scenes. Book by Lynn Root. Lyrics by John Treville Latouche. Music by Vernon Duke. Entire production directed by George Balanchine; dialogue staged by Albert Lewis; settings and costumes designed by Boris Aronson; produced by Mr. Lewis, in association with Vinton Freedley. At the Martin Beck Theatre.

Georgia Brown .... Katherine Dunham
Dr. Jones ..... Louis Sharp
Brother Green .. J. Rosamond Johnson
Lily ..... Georgia Burke
Petunia Jackson ..... Ethel Waters
Lucifer, Jr. ..... Rex Ingram
"Little Joe" Jackson .... Dooley Wilson
Imps ..... Archie Savage
Jieno Moxzer, Rajah Chardieno, Alexander McDonald
The Lawd's General .... Todd Duncan
Fleetfoot ..... Milton Williams
John Henry ..... J. Louis Johnson
Dude ..... Al Moore
First Henchman ..... Earl Sydnar
Second Henchman .... Earl Edwards
Third Henchman ..... Maurice Ellis
Devil's Messenger ..... Al Stokes
Messenger Boy ..... Wilson Bradley
Domino Johnson ..... Dick Campbel

"Cabin in the Sky," the musical fantasy current at the Martin Beck Theatre, is the answer to a show-goer's prayer, and a sudden and marvelous antidote for the blues which afflict so many of us, these dark, uncertain days.

When you shed your coat in the Martin Beck, you also shed all troubles and might secretly yearn to visit the Hell, Rex Ingram, Katherine Dunham, Earl Sydnor, Maurice Ellis and Earl Edwards make so colorful, gay and carefree. Or, you might want to visit the "Cabin in the Sky," up the ladder toward which Ethel Waters, Dooley Wilson, and Todd Duncan climb at the final curtain.

Imaginative Genius

Heaven and Hell, sin and good religion live as they never have lived on this sphere in this simple, yet powerful, fantastic conception of a black man's celestial viewpoint. Imaginative genius alone could give the theatre such a production. The music's divine—hit songs. Two, good ones sung by Ethel Waters and Dooley Wilson, "Taking a Chance on Love," and "My Old Virginia Home on the Nile." Dances? Extraordinary work by the Katherine Dunham troupe sets a breakneck pace which the show sometimes matches. Incidentally, the dances are unique in that they do not contain any tap dance routines.

Lynn Root's book for the show tells the story of Petunia Jackson (Ethel Waters) and her crap-shooting hubby, Little Joe (Dooley) Wilson, and Petunia's fight to make Little Joe an eligible candidate for heaven, "Cabin in the Sky."

But this isn't easy with the seductive, easy-to-look-at Georgia Brown (Katherine Dunham), displaying her charms, and John Henry (J. Louis Johnson), and Dude (Al Moore), hanging around trying to get Little Joe in the sinful groove. Little Joe is slashed to death by Domino Johnson (Dick Campbell), but is given one more chance by the Lawd's General (Todd Duncan) because of Petunia's ardent prayers just as Lucifer, Jr. (Rex Ingram) and his Imps turn up to cart him off to Hell.

Goes Straight

Back in the flesh again through Petunia's good offices Little Joe goes straight for a while until Lucifer, Jr., and his Imps cook up a scheme to let Little Joe win a Sweepstakes and hit the Crimson Path as a natural consequence. Interspersed in these episodes are songs by Ethel Waters that are sheer artistry; acting on her part that brings you out of your seat; cunning dialogue by Rex Ingram, Milton Williams, Todd Duncan, Dooley Wilson, and fine singing by the J. Rosamond Johnson choir.

You haven't seen a thing until you see the settings and costumes by Doris Aronson; the dances by Miss Dunham, and in fact, you haven't seen a thing until you've seen "Cabin in the Sky."

Mildred Smith Provides The 'Color' In Western Reserve's Big Drama

NOV 9 1940

By SANOMA NIXON

CLEVELAND, Nov. 7.—Breaking another precedent for Negro students in Northern colleges and universities, is Miss Mildred Smith, brilliant and talented student at Flora Stone Mather college in Cleveland In the near future Miss Smith who has been called by many a "second Ethel Waters," because of her singing and her unusual dramatic ability, will take the part of the Malayan princess, Oparre, in the play entitled "Wingless Victory," by the well known playwright, Maxwell Anderson. Playing opposite her will be Tom Ireland of the nationally known Playhouse staff.

Mr. Ireland and all the other members of the cast are white except the slave girl who is played by Miss Lena Jimmie Donald, one of the best known and most talented Cleveland teachers of the Negro group. Miss Donald because of her very exceptional ability, was recently appointed teacher in the Hazeldell school in Cleveland. This school is a teacher training center of the university and Miss Donald's transfer there was recognized as a triumphant

"On Strivers' Row"

Dear Sir:-Quite recently it was my pleasure to see "On Strivers' Row." The American Negro Theater is off to an auspicious start this season with its presentation of this play. Their choice is a good one. Who doesn't love to see the big-wigs with their hair down or off?

Happily, Mr. Hill has softened his stinging satire with comedy. Some situations are etched in with almost trenchant strokes. He is properly scornful of leaders who do not lead.

The players are an earnest and ambitious group. There is genuine talent among their number. May they receive support and encouragement from the public they are wholeheartedly trying to please. They do indeed deserve it.

The American Negro Theater Players, The American Playwrights Company and a third group, whose name I cannot recall, are earnestly striving to give to Harlem a vigorous and vibrant teacher. They are making effective their belief that Harlemites can and will support the legitimate drama as well as the movie and night club. All three groups deserve success. May it be theirs in ful measure.

HELEN L. SMITH.

Ethel Waters Todd Duncan Also Featured

"Cabin In Sky" Is Current Hit On Broadway

NOV 9 1940

By EDGAR T. ROUZEAU

NEW YORK — Rex Ingram's reputation as one of the greatest character actors in the world is spreading dapidly.

In "Green Pastures," the Marc Connolly play, he was cast as "De Lawd." In Alexander Korda's movieland fantasy, "The Thief of Bagdad," he is screened as the monstrous thief of Fairyland, and in the current Broadway musical comedy success, "Cabin in the Sky," he is Satan's son, Lucifer, Jr.

These roles sit at three extremes in the realm of human imagination. "Offhand," says Vinton Freedley, one of the associate producers in the current musical show, "I can't think of anyone who could perform as sapably as Ingram in similar roles." Even the Doubting Thomases of the theatre have been convinced of Ingram's versatility and greatness after watching his latest portrayal.

ROLE OF LUCIFER

As Lucifer, Jr., Ingram dons his red suit and pays a visit to earth with his nymphs to claim the soul of Little Joe Jackson, a no 'count ctizen who has just breathed his last. Fortunately for Dooley Wilson, who plays the role of Little Joe, his wife, Petunia, played by Ethel Waters, has been doing some powerful praying. Her pleas have been heard in heaven and De Lawd's General, acted by Todd Duncan, comes down to dispute Lucifer's claim.

An agreement is reached whereby Little Joe is returned to earth for a period of six months. Under the terms of the pact, De Lawd's General does everything in his power to keep Little Joe straight, and Lucifer exerts just as much effort to tempt Little Joe's footsteps from the path of righteousness. One of his baits is Katherine Dunham, a teasing eyeful cast as Georgia Brown.

PUTS SELF IN PLAY

When Ingram, who is supposedly invisible to the earthly members of the cast like Petunia and her hubby, sits in his air conditioned office in hell and interviews his nymphs for new ideas to be used in the tempting process, and when he calls for his ghost-to-ghost hookup so that he can make his weekly broadcast, he puts so much feeling and realism into the part that one finds it hard to imagine what the play would be like without him.

Incidentally, the current Broadway hit was originally entitled, "Little Joe," but was changed when Ethel Waters was brought into the cast. The show is now packed with song hits and the production derives its name from one of them, with Ethel Waters and Dooley Wilson doing the vocals.

In Latest Musical Comedy

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SHE WAS GREAT in "Mamba's Daughters," but now Ethel Waters, above, who is currently appearing in the new musical comedy show, "Cabin in the Sky," reaches greater heights. "Ethel Waters has never given a performance as rich as this before," critics say of her.

Coming in for high honors also is Catherine Dunham and her dancers. Other sepia stars drawing praises include Todd Duncan, Rex Ingram, Dooley Wilson and others.

Ethel Waters, remarkable both as an actress and a singer, certainly deserves a better vehicle than any she has had in recent years, and a good many people seem to think that she has found it in "Cabin in the Sky" (Martin Beck Theater) — a sort of fantastic opera with a book by Lynn Root and music by Vernon Duke. Here she plays the devoted wife of a shiftless Negro who is given a second chance on earth, where he is tempted by a comic devil (Rex Ingram) and watched over by the Lawd's General (Todd Duncan). Manifestly the intention was to achieve an effect like that of "The Green Pastures," but actually the quaint mythology of the former play is debased into a mere series of gags, and the two works resemble one another about as Joe Chandler Harris's Uncle Remus resembles a character in a story by Octavus Roy Cohen. Nor does the score seem to me in better taste, for it is written sometimes in something approximating the idiom of the spiritual, sometimes quite frankly in that of Tin Pan Alley. Miss Waters gets everything that is to be got out of a song like "Taking a Chance on Love," but the question is whether she should sing it at all, or at least whether she should not in any one performance make a definite choice between her talents as an interpreter of genuine Negro moods and her undoubted ability to be, when she chooses, merely a Broadway torch singer who happens to be black.

JOSEPH WOOD KRUTCH

The Nation
NOV 9 1940

THEATRICAL - 1940
INDIVIDUALS, TROUPES ETC.

Front MAN

NOV 12 1940

World Telegram
New York, N. Y.

World-Telegram Photo by Aumuller.
From the earnestness of Manager Marty Forkins and Bill Robinson's pleased pan it looks like dough on the line here. Left is the photogenic Mr. Forkins.

Bill Robinson's Success Due In Part to Marty Forkins, Not to Mention Shirley Temple

NOV 12 1940

By DOUGLAS GILBERT,
World-Telegram Staff Writer.

Who does what and for whom in the dovetail of manager and artist has provoked more Broadway brawls than a defaulted touch. A number of performers insist, some with justice, that a manager's commission is unearned and amounts to grand larceny. For the most part these are small fry. The topflight men have topflight managers and their relationship is a squareoff.

It would be absurd to say, for example, that Bill Robinson's talent would have remained undiscovered (although that could have happened) had it not been for Marty Forkins. But it is pretty certain Bill would not have tapped himself into top billing without Marty's managerial acumen.

Forkins has managed Bill for 28 years. In that time—at any rate, in the last 10 years—Robinson has raised himself to the rank where he is now—the unchallenged master of tap. His style and rhythm never have been equaled. But the bootstraps were Forkins'. It was Marty who put Bill in pictures. And it was pictures—plus Shirley Temple—that brought Bill's talent to an American audience larger than vaudeville's in the two-a-day's halcyon times.

Booking Record.

Forkins was a Chicago lad, and there in 1907 a friend, C. S. Humphrey, a front man for B. F. Keith in Midwest vaudeville, suggested that Marty go into show business. It wasn't saloon small talk. Humphrey backed it up with the offer of a franchise to book acts on time, mainly west of Chicago, controlled by the Western Vaudeville Managers Assn.

The W. V. M. A. were a mob of horsetrading conjurers who could count themselves twice without ever, apparently, increasing the total. Marty learned fast and in five years established agency offices in New York. In the 16 years that followed—that is, from 1912 to 1928—Marty virtually became a one-man Morris agency. In the closing years of vaudeville he handled 200 acts, and the all-time record for the Keith circuit—215 acts booked in one week in 1928—is his.

Among performers — besides Robinson—who placed their hands in Marty's were Leon Errol, Fred Sto[illegible]

A lurking fortune and good sense adjusted this. Lew Leslie opened his first Blackbirds. The chirp was feeble at the start and Leslie asked Forkins for Bill. Although Leslie wasn't heeled with ridiculous money, Forkins saw the Blackbirds as a spot for Bill's first Broadway show. He said yes, and Blackbirds spurted—gushed, rather—ran 60 weeks, and everybody knew why.

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With this basis for trading, Marty booked Bill into presentation houses at double his vaudeville salary, thus wielding a two-edged sword for his star—it kept Bill's name on Broadway and introduced him to movie audiences.

When, in 1930, Bill scored again in Brown Buddies, Forkins, after the show closed, booked him into the Paramount (New York and Brooklyn) at $3000. This was almost movie dough and Marty began licking his chops.

He Could Act.

One night during Bill's appearance at the New York Paramount Marty tapped Winnie Sheehan, then producing for Fox. They met in a midtown restaurant and Marty put on the heat. "He's a dancer," said Sheehan, "he can't act."

"He can act," said Marty, "or we don't get a dollar." When he split the team of Cooper and Robinson, Marty had been developing Bill's versatility, changing his routines, insisting on parts in the two musicals, and now he was ready to gamble.

But Sheehan only said if, when, but, thanks and how've you been. Marty's sales talk made a dent, though. A few nights later Sheehan phoned Marty, "What do you want for your man?" "For how long?" asked Marty. "Four weeks." "Twelve thousand dollars and transportation," said Marty. Sheehan said o.k.

When Marty went up to sign, the option clause (which binds a player if it is taken by the studio), stuck out like a wen, but there was nothing he could do about it except insist on a sliding increase, which was granted. (Options are o.k. especially if they are taken up, but in this instance Forkins, believing Bill would be a sensation with any kind of script for his first film, wanted to free-lance him and thus increase the take for his star).

Well, the picture was the Little Colonel, with Shirley Temple, one of the most popular films, as it turned out, of the past 10 years. But its initial distribution was held up and Marty, who had seen the studio preview and was prepared to bet on its success, was concerned lest Sheehan exercise his option rights on Bill and so prevent further bargaining.

Not having picture material for Robinson, Sheehan did nothing of the kind, fortunately, and Marty is still grateful to him. Here is the chain of events: Because the Colonel had not yet been released Marty was unable to capitalize on Bill's draw, so in marketing his star the best he could get was eight weeks with R. K. O. for $32,000, which at least was $1000 more than Sheehan had paid.

The picture was Hurray for Love. After it was released, Universal sold its rights to the Great Ziegfeld to M.-G.-M. and Bill Robinson went along with the deal to play the Bert Williams part. A previous commitment, though (it was the Littlest Rebel), kept Bill working. This, of course, was no fault of M.-G.-M.'s, nor, for that matter, of Bill's.

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But under the contract of purchase M.-G.-M. assumed liability for Bill's five weeks' salary during the making of Rebel, which Marty promptly reminded them of They paid—$25,000 on the line Thereafter Bill's part was eliminated from the Great Ziegfeld, so Marty got Bill's $25,000 for free—or high finance in Hollywood.

After Rebel, Sheehan re-engaged Bill for In Old Kentucky, with Will Rogers, Marty getting him a 14-week contract for $70,000. So it all got back to Sheehan who, had he exercised his option rights (they ran for 40 weeks), could have farmed Bill and made more money than Marty, which would have been the difference between the $3000 Sheehan was obliged to pay Robinson and what he could get for him in the open market, or about $2000 more a week.

True Stories.

Sheehan was probably aware of this. He just didn't want to tie Marty's hands. Anyway you look at it it was a handsome gesture.

There are a number of yarns about Bill and the jams Marty supposedly has gotten him out of. Almost all are untrue because Bill neither drinks nor wolfs—he gambles—craps, cards, or pool. As a matter of fact, if anything should happen to Bill's dancing feet, which God forbid, Marty would have a pretty good professional pool player to market; Bill has beaten many a pro.

Two stories about Robinson are true, and here they are:

In 1914 in Chicago, Bill had a week of open time before playing a Des Moines' date. Open time to Bill is pool time, if nobody has any dice, so Bill went over to 35th and State Sts. to pick up some folding money. He was doing all right; so good, in fact, that the come-on pal of the shark who was taking the beating started bunking, casually, into Bill's cue.

The second time Bill let him have the butt end and before you could rack the balls a major brawl was on with Bill fighting his way out of the place. As Bill backed out through the swing doors a Negro cop grabbed him and Bill, not noticing his uniform and agin everybody, knocked the cop cold.

Bill got away and phoned Marty [illegible] and his children, Dorothy and Charles Collins, Lynn Overman, Nan Halperin and Rae Samuels, a headliner billed as vaudeville's Blue Streak and whom Marty later married. Forkins became one of the "Five," as the inside group of Keith agents were known, and as such could have quit with reasonable wealth; would have been forced to, in fact, when the great Keith-Albee-Orpheum vaudeville chain became the R.K.O. picture theaters in 1929. Bill Robinson is the reason he didn't have to.

Forkins and Robinson first met in 1912, when Bill was doing a two-act with George Cooper on the small time. They were billed as Cooper and Robinson and the act was sidewalk conversation:

Straight man—The way you looked at that woman last night was simply delicious.

Comic—Who stole the dishes? . . . and dancing.

Marty went down to Richmond to catch the act. Soon after he booked Bill as a single in Marigold Gardens, Chicago, for four weeks. Bill stayed a year. Incidentally, Marigold Gardens budded another name; in the chorus at the time of Bill's tenure was Ruth Etting.

Later Marty spotted Bill for a fill-in date at the Chicago Majestic, and thereafter he booked the dancer eight solid years, 60 weeks a year (appraised in booking time and due to double appearances). In the years that followed Bill's only open time was taken for rest.

Chirping Loud.

Then vaudeville (1927) engaged in its death struggle with Hollywood. In fact, its coup de grace came in that year with the release of the Jazz Singer, the first talking picture. Forkins foresaw that soon the only place left for Bill to go would be night clubs—unless he could land him in pictures. This was absurd then, for Bill had no name beyond the circuits, was virtually unknown to Broadday, meant nothing to legit and movie theater box offices.

"Take the next train for Des Moines," counseled Marty. "You open there Monday and it'll only be a few days." Bill got out of town and the next day Detectives McFarland and Hildebrand, of the Chicago police, called on Marty. Told him his boy had bopped a cop, and where was he? Bill, they meant.

"He isn't here," said Marty, "but you can look under the bed." (He knew the dicks). So Marty paid the cop's hospital bill and maybe enough over to buy a new suit, and everything was all right. Today the colored cop is Bill's friend.

We neglected to list one other passion of Bill's—diamonds. In the old days when vaude was a song-and-dance Al Boasberg's father ran the Diamond Credit Co. in Buffalo and Bill was his best customer. He'd buy a $1500 sparkler, on credit, and then lose it at craps.

Catching Up.

This was tough enough without having to meet payments on jewelry you no longer owned. So in Boston, which in 1912 had a debt penalty just short of hanging, Boasberg caught up with Bill, had him clapped in the clink for defaulting on payments. Marty got him out the next day and put him on a train for the West where, in an Iowa town, Boasberg, pere, again caught up with him.

This time Marty had to pay in full—about $1275. Bill paid it back.

Marty still is married to Rae Samuels, who still looks as she did that day when Marty first went to see her backstage at the Orpheum in San Francisco. Marty, hat in hand and flowers for madame, presented his card of introduction. Rae had him tossed out as a Johnnie. But Marty, like San Francisco, was a ball of fire in those days. He came back.

Tomorrow: Front for stage shows.

Centreville, Ala., Press
November 21, 1940

Be sure and see Mrs. Ollie McElroy as "Interlocutor" in the Negro Minstrel to be given at the Woodstock Greenpond Auditorium Tuesday night, November 26th, 7:30. Admission 10c and 20c.

—:-:—

Miss Rosa Strickland spent several days last week with her brother, B. D Strickland who has been quite sick at his home for some time.

Mrs. Sadie Ray left last Monday afternoon for several days visit with Mrs. Marian Cooper at Tuscaloosa.

'Cabin In The Sky' Has Edge On 'Big White Fog,' Report

By FRANK T. WARD

NOV 23 1940

NEW YORK.—(C)—New York newspaper critics have given quite a bit of space to the two all-Negro cast shows, "Big White Fog" and "Cabin in the Sky," which recently opened here.

The general run of opinion seems to be that while "Big White Fog" is a play with a more vivid plot, having for its appeal the economic and social struggles of the Negro race, "Cabin in the Sky" has to its credit a few points which make it the better of the two. These few points may be added up in just two members of the cast, Ethel Waters and Katherine Durham. Their singing, acting, and the dancing of Miss Dunham and her crew, makes the little differences which handed "Cabin in the Sky" the edge on "Big White Fog."

Here, it may be necessary to give you a brief summary of the two plays in order for you to get a better understanding of the critics' viewpoints.

In "Big White Fog," Theodore Ward depicts the life of a fairly intelligent Negro family that is driven to destruction by race prejudice and injustice. The tragedy is centered around the life of Marcus Garvey and has as its theme, liberation through socialism. The play is definitely serious, and is told as only a Negro author could.

As for "Cabin in the Sky," it portrays the gay, carefree idea of Negro life as seen through the eyes of a white author. There is Harlem, music, and the fantastic theory of Heaven and Hell. It follows the pattern of most musical comedies but seems to switch its effect at times, making the whole set-up look like "child's play." The music, plus the aforementioned personalities, are the saviours of the Lynn Root show.

And now to end this all, here is what Richard Watts jr., staff critic of the New York Herald-Tribune said. We quote:

"If this were at all the world it should be, Mr. Ward's drama would have possessed some of the showmanship of "Cabin in the Sky" and the muical show would have received a lot of the Harlem play's seriousness.

"But," he continued, "while 'Big White Fog' has only its indignation and the upstanding honesty of its convictions to give it interest, 'Cabin in the Sky' has Miss Ethel Waters, Miss Katherine Dunham, a good score and some brilliant dancing. And in the face of opposition, it must be confessed that honesty and convictions have little chance."

THE DANCE: ELYSIAN JAZZ

Katherine Dunham and George Balanchine Swing 'Cabin in the Sky'

NOV 10 1940

By JOHN MARTIN

AUDIENCES that flocked last season to Katherine Dunham's performances of "Tropics and 'Le Jazz Hot'" at the Windsor Theatre will undoubtedly make tracks for the Martin Beck to see her in "Cabin in the Sky" with Ethel Waters. They will, indeed, be amply rewarded, not only by the performance itself but also by their own comparisons of what she does in the role of the wicked Georgia Brown with what she has done in her own creations of women of Martinique and Haiti and the Florida swamps. That Georgia herself will come out on the losing side of such a comparison goes without saying, for the medium of the Broadway musical is scarcely a fruitful one for free creation, but Katherine Dunham will emerge with heightened honors for being able to take both mediums in her stride.

Not that there is any intention here to cavil with the standards of "Cabin in the Sky." Far from it. Indeed, once one has got over the first shock of biting into a kind of theatrical three-decker sandwich consisting of alternate layers of "fantasie Negre" and Tin Pan Alley, it provides a rare evening of theatrical delight. Besides marking Miss Dunham's debut in a new field, it is George Balanchine's first venture in staging a complete Broadway production, and that is another item of more than passing interest. The combination is a curious one, but it bears fruit. There are numerous directors who have more knowledge of Negro dancing in their background, for the Georgia that is the birthplace of Balanchine happens to be not in the U. S. A. but in the U. S. S. R., but how many are there who would have had the intuition to use Miss Dunham and her group instead of the more typical Harlem steppers?

As in all bona fide Balanchine productions, there is a dream ballet. Here it derives from an amusingly hybrid Egypt through which the Mississippi River unmistakably flows. Miss Dunham is a ravishingly beautiful Cleopatra. Again, there is a typically ingenious number in which dancers' hands are used with remarkable effect. The song is "Honey in the Honeycomb" and once more Miss Dunham is the provocative lady. If Balanchine has here contributed nothing that can be of the slightest use to Sunday Schools over the land, he has made a first rate routine. The stage fairly sizzles.

Throughout the evening it is Miss Dunham's chief business to sizzle, and that is one of the things that will seem most extraordinary to those who have followed her work in its previous phases. In her personal programs she has frequently represented women of distinctly torrid temperament, but never before has there been one at all like Georgia. The difference lies entirely in the medium. In her own creations she is never without comment, presenting the character and telling a wealth of secrets about it at the same time; as Georgia, however, she has no chance for comment, no chance for the very quality that gives her art its charm and its validity. She is a hundred per cent seductress. Certainly Georgia loses in the comparison, but the very fact that Miss Dunham's talents are innately lyric rather than bumptious gives a tone to the role that would be totally lost if she were in fact the conventional Harlem temptress. Was this design on the director's part? If not, it was unquestionably intuition.

As for the actual choreography, more serious questions arise. Balanchine has wisely allowed the dancers throughout to make use of great quantities of their own type of movements, many of them right out of the vocabulary of their concert repertoire. Frequently, however, he has forced them into his own patterns, and in the process they have lost flavor. Just as Georgia Brown is less effective than, say, "Woman With the Cigar" in Miss Dunham's "Shore Excursion," so the group dances are for the most part without comment. Is this once more the exigencies of the Broadway medium, or would the result have been more pungent if Miss Dunham had been responsible for the choreography, even without so much knowledge of musical comedy routine? Certainly in one spot, where Balanchine has given Georgia a passage of conventional musical-comedy dancing to do in "Honey in the Honeycomb," it would have been better to leave the problem to Miss Dunham, for this kind of dancing is outside her experience. The answer is not so clear elsewhere.

* * *

What is definitely clear is that the group itself is a wonderful one, though audiences that see it only in "Cabin in the Sky" can only guess as much. Archie Savage and Lili Romero and two or three others are capable of far more than they have any opportunity to do here. Which is regrettable, if understandable.

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Happily, Miss Dunham and her company are not discontinuing their concert activities. They are, as a matter of fact, dancing this afternoon at the Y. M. H. A., where, incidentally, the house has been sold out for days. There will be other performances, however, and those who have made their acquaintance at the Martin Beck will no doubt be making tracks for recital theatres before long, evening up the score.

For the record, this afternoon's program, which opens the Y's Dance Theatre series, will consist of the following numbers: "Primitive Rhythms," "Rumba, Santiago da Cuba," "Mexican Rumba," "Peruvienne," "Bahiana," "Island Songs," "Tropic—Shore Excursion," dances from the ballet, "Br'er Rabbit"; and "Le Jazz Hot-Variations on the theme Boogie Woogie, Barrelhouse (Florida Swamp Shimmy), Honky Tonk."

Alfredo Valente

Katherine Dunham of "Cabin in the Sky," who is dancing with group in recital this afternoon at the Y. M. H. A.

HARLEM'S ETHEL WATERS

Notes on the Lady Who Currently Appears In 'Cabin in the Sky'

NOV 10 1940

By SIDNEY M. SHALETT

IT would be all right, the note from the theatre read, for you to go to Apartment 2-E in a certain building on one of the more sedate streets in the outskirts of Harlem to meet Ethel Waters at home. The star of the happy Negro musical, "Cabin in the Sky," would be glad to see you and try to explain in her own way just how she came to develop from the little kitchen drudge to the untutored torch singer of the prohibition era night clubs, and now into one of the great, natural actresses of the day.

So you got up on a Saturday morning and plodded through the rain to keep an appointment with Miss Waters at 11:30—not too early to deprive her of the rest she needed after her Friday night performance, and not too late for her to get it all over with before she had to start out for her Saturday matinee.

You climbed the one flight of stairs of the unexceptional looking building. The eye of Laura, the Waters' maid, peered at you through the peephole of the Waters' door, and the hand of Laura shot back the heavy chain, Laura took your dripping raincoat and hat, and you left your rubbers in the tiled bathroom just off the hall, and then you were ushered through the spotless, white kitchen and the adjacent breakfast room into the bullet-shaped, elegantly appointed parlor.

The Venetian blinds were down, shutting out the gloomy backdrop of the rain, and you sat on the rich, gold sofa in the almost dark room, trying to make out a few of the objects with which the room was set. From the kitchen floated in the carefree voice of a young Negro painter, who sat there with his hat on; he had just finished redecorating part of Miss Waters's apartment (that was why the turpentine smell was so heavy in the place) and he sat there chatting with Laura while waiting for Miss Waters to come in and pay him. In the parlor you made out a handsome baby grand piano, on which a picture of Eddie Mallory, operator of the "Fat Man's Place" in Harlem and husband of Miss Waters, rested, and over in the corner was a magnificent combination phonograph and radio—the kind you see opera stars endorsing in the slick magazine ads. Two white elephants, a big one and a little one, were lined up on the top of the phonograph.

* * *

There was plenty of comfortable furniture; an oval coffee table with a heavy marble top; a couple of ash stands, each designed in the figure of a graceful nude, holding aloft the green glass receptacles, and, silhouetted against the blinds, an intricate stand that supported some kind of metal urn. And on the walls everywhere were pictures of Miss Waters—Miss Waters in an ermine wrap, as she appeared in her Harlem Cotton Club days; a full-length, tinted one of Miss Waters in "At Home Abroad," and then, right over her favorite chair, striking character studies of the Negro actress in her revered role of Hagar in "Mamba's Daughters."

Then the painter's voice suddenly desisted; you heard sounds of bustling about and softer conversation, and then from the kitchen the unmistakable voice of Miss Waters announced herself:

"Here I come! Awfully sorry to keep you waiting."

She swept into the room, a striking figure in a black velvet house coat, her right hand extended in greeting and her left hand holding a huge stack of correspondence. A few whisks of her arms and the blinds were up; a few flourishes and she was seated in her favorite chair, under the picture of Hagar and not far from the large crucifix which dominates the entrance to Miss Waters's own private chamber. And you were seated opposite her, pencil and paper in hand.

"Catch me off guard before I have my beauty!" Miss Waters chided, very pleasantly. "And on a day of bills, too"—this spoken while ruffling through the sheaf of correspondence. "These bills! I wish I could put the sob in my voice that they can put on these pieces of paper!"

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The best description of Ethel Waters today is given by Miss Waters herself when she says, "I'm just beginning to look my age" (which is 40), and, in bespeaking her distaste for the "torso-shaking" she used to have to do in her night club days, she avers: "Now I got a little too much to shake!" This does not mean that the Ethel Waters of 40 is either unhandsome or heavy; she is a tall, solid woman—"monolithic," a reviewer once called her—with a look of quiet, serenely confident dignity about her. It is a rather nice look, the look of a competent artist who knows what she is about.

At least a fragment of Ethel Waters's life story is known to the theatre-going hosts who have read the program notes of the many hits in which she has appeared—"Blackbirds," "Rhapsody in Black," "As Thousands Cheer," last year's memorable "Mamba's Daughters" and this year's hit, to mention just a few of them. It would not be too new to retell how she was born in Chester, Pa., on Halloween Night in 1900; how her Grandma Sally brought her up in Philadelphia—"I was a real 'Dead End' kid!" says Ethel—and how she won an amateur contest on her fourteenth birthday that eventually led her to a vaudeville career, and onward and upward. These details do not seem too important.

The important thing about Ethel Waters, you begin to feel immediately, is her great, natural, honest talent; her complete candor, and her deep and abiding faith in her God. The one thing Ethel Waters really believes in is her God, and there is nothing irreverent about

every critic recalls her compelling performance. "She has a curious kind of genius," says Guthrie McClintic, who directed her in "Mamba's Daughters." "She is an actress of great taste." Making the comparison in the highest complimentary sense possible, it would appear that Ethel Waters is as much a born artist as the so-called "primitives" in the fields of painting and sculpture who, without training and without knowing just why, pick up brush or chisel and produce works of art that make more formal craftsmen gasp.

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As to her honesty, Miss Waters is the kind of person who admits frankly that she started her career in a very unpleasant way, singing what she calls "ungodly raw" songs to night club patrons, "because they didn't come up to Harlem to go to church."

"I never was like that inside here," she tells you, tapping her bosom. "I wanted to sing decent things, but they wouldn't let me. They didn't even know I could—I, who at home, to get things off my chest, would rip loose with a good, rousing spiritual."

An even more amazing tribute to Miss Waters's almost naive candor is the fact that, while currently starring in the highly successful "Cabin in the Sky," she still raves about her part in "Mamba's Daughters," even to the disparagement of the present vehicle. And, in considering this bit of theatrical heresy, bear in mind that Ethel—who is buying two Harlem apartment buildings as investments—is no business fool; she is plenty anxious for customers to come see her as the "Cabin's" Petunia, fighting with Lucifer for "Little Joe" Jackson's soul.

But for Ethel Waters, Hagar was the fulfillment of a life dream—something which, without knowing quite what or why, she had waited for all her life. It still seems to her a miracle that she got together with DuBose and Dorothy Heyward, who wrote "Mamba's Daughters," and that they would even consider her, the heat-waving torch gal, for the powerful dramatic part. She was willing to mark time, touring the ignominious small-time Southern circuit, waiting two and one-half years while the Heywards hunted a producer. She was willing to let people whisper, "Poor Ethel, she must be a-slipping."

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And then she played Hagar—Hagar, who, as she told the Heywards, "is me"—and now, if she had to, she would be content to stop. She would be willing never to do another role, and to spend the rest of her days thanking the Lord for giving her those fourteen months of glory.

"When it was over," Ethel Waters says, "I just wanted to put myself away and retire. I didn't want nothing to spoil it. Hagar . . . Hagar, you see, is sort of sacred to me."

note nor play any instrument) yet, play a song to her twice and, if it is a song that appeals to her "inside," she will sing it back to you with the greatest feeling and the truest pitch. Likewise, when she played Hagar, her first straight dramatic role, she was completely lacking in dramatic training; yet it when, in responding to a question about her hobbies off the stage, she replies: "My hobby is thanking God—when I'm not asking Him for something."

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It would seem that Miss Waters is an artist with a born, untutored, instinctive talent. She says she never has had any formal education in music (she can't read a

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Staged by: Powell Lindsay Stage Setting: Perry Watkins

OCT 15 1940

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

King Trumpeteer Louie Armstrong Swingkriegs In High Form At Apollo

Courier
7-13-40 Pittsburgh, Pa

By ISADORA SMITH
Staff Correspondent

NEW YORK, July 11—Louie Armstrong, king of those who go down to the footlights in the musical role of trumpeter, and one of the foremost personalities of the present day stage crop, started a musical blitzkrieg on Harlam last Friday at the Apollo Theater that still has the town jumping as this goes to press.

Possessing a sort of musical immortality, Louie Armstrong came to the Harlem sector after a complete tour of the country, several flings on Broadway and other highways, with the same fire and vigor that made him outstanding among men in his field more than ten years ago at the old Lafayette Theater. In conquering the many world's that he has since that memorable day when he blew his way around the globe on the wings of "On the Sunny Side of the Street," Armstrong still retains all the freshness of entertainment quality that captures audience approval.

Heading one of the best shows that Charlie Davis has ever produced and one of the most colorful that the Apollo has shown in ages, Armstrong's revue is away out in front on past presentations.

Adding a pleasing brand of original entertainment were Chuck and Chuckles who came in from Australia to join the trumpet man; Dusty Fletcher, George Wilshire, Evelyn Keyes, Binkie and Margie, Sonny Woods, Midge Williams and a faster-dancing, better-looking Charlie Davis Brownskin Chorus all tied in to make one grand Louie Armstrong Revue.

BELIEVE IT OR NOT —By Ripley

News
6-22-40
Birmingham, Ala.

"CABIN IN THE SKY" POPULAR

DEC 10 1940

NEW YORK—(TYP)—"Cabin in the Sky," the hit show at the Martin Beck Theatre, on 45th St., starring Ethel Waters, with Todd Duncan, Rex Ingram and Katherine Dunham, is the favorite of out-of-towners stopping at the Hotel Theresa here for the past two weeks, with the perennial "Tobacco Road," now in its seventh year, running a close second.

Courier
Charleston, W. Va.

ENTERTAINER — Duke Ellington will bring his band here Wednesday for a dance at the Municipal Auditorium. A section will be reserved for white people.

Courier
Charleston, W. Va.

In the only playhouse west of Eighth Avenue, the Martin Beck, Ethel Waters these nights is departing the straight drama of "Mamba's Daughters" to return to an earlier muse, music. She is the star of the Negro fantasy called **CABIN IN THE SKY**, in which she and "The Lawd's General" try to keep the soul of Little Joe Jackson, her husband, from becoming the property of Lucifer Sr., via Lucifer Jr. The book of all this was written by Lynn Root, the lyrics by that John Latouche who did them for "Ballad for Americans" and the music by Vernon Duke. Todd Duncan and Rex Ingram represent the forces of good and evil, and the dancer, Katherine Dunham, with her group, is there to represent hot stuff. To one or two of the critics "Cabin in the Sky" is the best Negro musical ever; to most of them it is the best in many years.

Courier
New York, N.Y.
DEC 22 1940

CHICAGO CRITICS LAUD THEM IN "CHIMES OF NORMANDY'

CHIMES OF NORMANDY — eapnlk When "Chimes of Normandy," a jazzed up version of the old Planquette opera, got under way at the Auditorium of the American Negro Exposition in the Chicago Coliseum last Thursday night, it was instantly acclaimed by every daily newspaper critic in Chicago as one of the greatest spectacles presented in recent years, more than living up to predictions that it was better than the famous "Swing Mikado" put on by the same group. The photographs show part of the cast of 85 singers and dancers in two typical scenes. Top shows the great cannibal island number, one of the most talked of scenes in the production, and bottom shows some of the jitterbugs and "mammy" on their way to the great festival. Harry Minturn is director and Sammy Dyer staged the dances.

Atlanta, Ga. Journal
July 17, 1940

'Mamba's Daughters' Opens at Spelman

DuBose Heyward's Broadway success "Mamba's Daughters" will open Wednesday at 8 p. m. at Howe Hall on the campus of Spelman College, presented by the Atlanta University Summer Theater.

Other performances will be Thursday and Friday. Owen Dodson is director, and James Butcher designed the settings.

Concert Announced

The Atlanta University Summer School Chorus of 35 women's voices will present a concert of semi-classical music Thursday at 9:30 a. m. in Sisters Chapel. It will be directed by Kemper Harreld. Miss Annie Young will accompany the singers and there will be several soloists.

Chattanooga, Tenn., Daily Times
December 15, 1940

NEGRO PLAYERS TO GIVE 'ATTORNEY FOR DEFENSE'

"Attorney For the Defense" will be the presentation of the Coharda Little Theater guild in its second effort of the current season, Dec. 23, it was announced yesterday by Prof. William J. Davenport, president.

Prof. Davenport stated that one of the strongest casts that the group has yet chosen since organizing in 1938 will be seen in this production, and that rehearsals are being held nightly at Howard High school.

The little Theater group will meet Tuesday at 7:30 p.m. at Howard, in the home economics department Reports from those who are selling tickets are expected at this meeting, he said.

"Big White Fog" To Close Very Soon

DEC 12 1940

NEW YORK (ANP) — Harlem's most strenuous effort at having a legitimate theatre will end the latter part of December, it was learned this week. "Big White Fog", a dramatization of the futility of the Garvey movement, written by Theodore Ward, will end its run at that time.

The dramatic presentation is the offering of the Negro Playwrights Company and has enjoyed comparatively large audiences since opening night. Figures released, not yet official, show that close to $12,000 has been grossed by the company since its opening a little over a month ago.

An entirely new show will open in January. In the interim a series of dance programs will be staged in their theatre, the Lincoln, each Sunday

THEATRICAL - 1940
INDIVIDUALS, TROUPES ETC.

Birmingham, Ala. News
October 28, 1940

Walter Winchell On Broadway

Notes Of An Innocent Bystander

The First Nights—Harlem summoned the aisle brigade Tues., when "Big White Fog" premiered at the Lincoln Theater there. The Negro players were blessed by The Sun's Mr. Lockridge as full of good intentions, but he said the script betrayed them. . . . There was a livelier set of colored pretenders at work Friday night, when the musical, "Cabin in the Sky," taxied down the runway and took off. Ethel Waters, who had a whirl at the emoting branch of show business last year, tops the melodious gang here, which includes Todd Duncan. . . . Mr. Atkinson explored Grenidge Villidge and reported that his fellow reviewers played hookey from "Injury Sustained," and he gnawed his nails for not being smart himself. . . . "'Tis of Thee," a revue, put on its working clothes Saturday night at Maxine Elliott's. . . . Jos. Wood Krutch, a critic with everybody's respect, is the new prexy of the New York Drama Critics Circle. He's not on most of the first night lists, the lucky devil.

* * *

The Magic Lanterns—Life puts it all over the Hollywood scenarists in "The World in Flames." It is a tale of the world's miseries, told by linking up highlights of the newsreels. It covers the time from the stock market crash to the day Europe went nuts. . . . "The Westerner" is open-space stuff de luxe. It's several grades higher than usual dogie drama. Gary Cooper and Walter Brennan pack hot shootin' irons for each other, and Lily Langtry horns into the story to make the Wild West wilder. . . . "The Gay Caballero" is also outdoorsy, horseback story-telling. Cesar Romero is the hombre who rides hell-for-leather, and Sheila Ryan makes a right purty prairie flower. . . . "Captain Caution" shows the he-men on the water. It's naval skirmishing in the War of 1812, with Stephen Decatur turning up to tell the enemy where to go soak their heads. . . . "Meet the Wildcat" is listless crime in Mexico, and the climate probably accounts for the loitering pace.

* * *

The Wireless—The president's broadcast hit a platitude-drunk public like a cold shower. You don't have to like him to admit that he put the first real bite in the word-slinging. A fact, he showed, can make a monkey out of the loudest scream. . . . Browder, who never tires of yelling "Liar!" at the "capitalistic press," found it very useful to quote from on Tuesday night's puff to himself. . . . Incidentally, the best label we've heard for the political howls is "haranguetoutang." . . . You can only hope Wythe Williams is right. That Benito is checking Italy's supplies in a fear that Adolf has looted the pantry clean. Benito, Williams added, has tumbled to his office-boy status. . . . Reginald Gardiner, visiting Bergen, proved himself sponsor-worthy. Lillian Taiz, so good on the Met. Opera tryout, prima-donnaed in the musical, "Spring Is Here," a few seasons back. . . . A. Woollcott, whose okay makes best-seliers, will attach his name to another when he goes from retirement to the mike. He will stump for the president. . . . Al Smith was in typical form the other night when attacked F. D. R. and said: "And then came the poiges!"

* * *

The Story Tellers—Maj. Leonard Nason finds plenty wrong with U. S. Army training maneuvers. He schooled as an officer at Ogdensburg last Summer, and he by-lines his data in Look. He gives you pictures to show how dated didoes will guarantee our army a trouncing. . . . Maybe the "fifth column" is a bogey-man to scare hysterical alarmists. Maybe. But Charles J. Rolo reminds you in Harper's that Hitler was far more interested in conquering people's minds than their armed forces. Which is why, says Rolo, he let the French keep their fleet—but took away their radio. . . . Sir James M. Barrie, a non-smoker, became a pipe addict, Fact Digest reports, when he succumbed to a description of tobacco delights in "My Lady Nicotine." He wrote the book himself, which leaves you wondering if he was a slave to the weed, or to Barrie. . . . "What is it," queries Inez Wallace in The Woman, "that Charles Boyer has that your husband doesn't have?" For one thing, he hasn't got a wife asking such fool questions. . . . You'll like the cracks spouted by Bill Gunderson, the bartender in Ward Greene's novel, "Route 28," and you'll be entertained by the whole book. . . . Stage Mag, a newcomer, is as brisk as a November day in Manhattan—welcome, stranger.

* * *

The Front Pages—The Monday Times yahyahed at Eddie Flynn to show proof that advertisers sometimes punish papers for politics. So the Demmy chairman hit that daily in the kisser with a quote from it own publisher. Flynn recalled that Arthur Hays Sulzberger admitted The Times lost accounts for supporting F. D. R. in 1936. It isn't taking that risk this year. . . . The same sheet got a second oops from That Man. He wondered why its editorialists disagreed with its business reporters. The latters' figures show things getting better under the New Deal, the president pointed out. . . . Simon Gerson, Borough Pres. Isaacs' ex-sec., de-portfolioed for his Commy ties, is staffing on New Masses. . . . A Madrid daily editorialed that the Spaniards are Aryan, too, kin to the Germans, Italians and Japs. The Moors, who travel in the same set, are going to feel slighted if they aren't declared blond, too. . . . The Herald-Trib rates a chuck under the chin for keeping its Forum honest. As mouthpiece for the GOP, it might have made the confab Willkie-heavy, but it played fair. . . . The six-hour shutdown on all news out of the Reich—from 5 to 11 p.m., our time—ought to cheer us. Because the only time the Heinies make themselves mum is when they haven't got anything to gloat about.

* * *

Typewriter Ribbons—Cosmo Hamilton's: He shut himself into his room to work until the fingers of dawn turned up the veil of night. . . . D. Boone's: There was a time when Maine was thought to be the pulse of the nation, but there have been indications during the last couple of elections that it is just a hardened artery. . . . A. Rivarol's: Friendship between women is only a suspension of hostilities. . . . Don Herold's: Women aren't much, but they are the best other sex we have. . . . R. Frost's: The world is full of willing people; some willing to work, the rest willing to let them. . . . Sydney Smith's: His conversation would be perfect if only relieved by a few flashes of silence. . . . Dr. Haridw Shapley's: We're the prize exhibit in the Greatest Animal Show on Earth. . . . Ass't Navy Sec'y Lewis Compton's: A second-best navy is exactly like a second-best poker hand—it cannot win. . . . A. Non's: Success doesn't change men; it unmasks them. . . . A. Richard's: A girl of 16 accepts love; a woman of 30 incites it.

1400 Will Appear In Night of Stars

NOV 27 1940

Broadway, Hollywood, radio and the sports world join tonight in the seventh annual Night of Stars at Madison Square Garden, the proceeds of which will go to the United Jewish Appeal for refugee relief. Over 1400 people, including almost a complete roster of the better-known entertainers here, will appear at the benefit performance.

A donation from the W. J. Fox Co. has made it possible for an hour and three-quarters of the giant show to be broadcast over WHN. The broadcast will start at 10:15 and continue until midnight, with Eddie Cantor, Al Jolson, Artur Rubinstein, Ed Wynn, Dorothy Thompson, Ethel Waters, Victor Moore and Jack Haley among those to appear before the microphone. On the program will be the orchestras of Guy Lombardo, Abe Lyman, Eddie Duchin and Glenn Miller.

'Little Black Sambo' To Be Given Dec. 6

DEC 1 1940

"Little Black Sambo", a story dear to the heart of all youngsters, will be presented at Palmer Park, 111th and Indiana avenue, Friday afternoon, December 6, at 4:15 p. m.

It is being produced by the Junior League of Chicago's Children's Theatere, which organization has built up such a fine national reputation for its acting, scenery, and costuming.

This is the first time in two years of barnstorming around the city that the Junior Leaguers have played a Chicago Park District fieldhouse. And the 93 fieldhouses about the system boast 48 thriving "little" theatres always interested in others stage technique.

The story of the little boy who was given a green umbrella, red jacket, blue pants, and purple shoes by his father and his subsequent adventures in the jungle getting eggs, milk, butter, into which four tigers obligingly melted, for pancakes has been adapted into play form by Miss Charlotte Corpenning.

Wherein Ethel Waters had a very becoming orange and blue housedress, with a blue ribbon in her hair, and gold earrings in her ears;

Dooley went around during most of the play in a pair of overalls that had been cut with nobody in particular in mind. When he did get a chance to dress up, he overdid it—but then it didn't matter much, for nobody paid any attention to him, with Miss Waters in the same scene in her red dinner gown, as well as G.B., in fuschia and feathers with black lace undies.

"RANKS WITH THE BEST WORK ON THE AMERICAN MUSICAL STAGE." —Brooks Atkinson, N. Y. Times

OCT 30 1940

ALBERT LEWIS, in association with
VINTON FREEDLEY, presents

ETHEL WATERS

in The New Musical Triumph

"World Telegram CABIN in the SKY"

Book by LYNN ROOT · Lyrics by JOHN LATOUCHE · Music by VERNON DUKE

with TODD DUNCAN DOOLEY WILSON REX INGRAM
KATHERINE DUNHAM AND HER DANCERS

Entire Production Staged by GEORGE BALANCHINE

"A HIT at the MARTIN BECK . . . what the boys call a natural . . . ★★★" —Burns Mantle, Daily News

"Exciting up to the final curtain. The dancing is brilliant. . . . Miss Waters is one of the great women of the American stage." —Richard Watts, Herald Tribune

OCT 30 1940

"Joyful . . . imaginative and gay. Miss Waters has never been more engaging. Miss Dunham's dancers are something to watch." —Richard Lockridge, N. Y. Sun

"'Cabin in the Sky' hits a high mark. . . . Ethel Waters shines. About the most genuine Negro dancing this side of the hot countries. A swell show." —Arthur Pollock, Brooklyn Eagle

"Played exuberantly. Fast moving. Provides one of the most cheerful evenings on Broadway." —Sidney Whipple, World-Telegram

"There's magic at the Beck. First nighters cheered Miss Waters and her vehicle. They shook the walls with their applause." —Robert Coleman, Mirror

"Opened with cheers." —Kelcey Allen, Women's Wear

"Ethel Waters has never given a performance as rich as this before. This theatregoer imagines that he has never heard a song better sung than 'Taking A Chance On Love'. She stood that song on its head and ought to receive a Congressional Medal by way of award." —Brooks Atkinson, N. Y. Times

MARTIN BECK THEATRE 45th St. West of 8th Avenue
Telephone CIrcle 6-6363

Matinee TODAY & SAT. at 2:40 $1.10 to $2.75 | EVENINGS at 8:40 $1.10 to $3.30 | SPECIAL MATINEE ELECTION DAY

"Cabin in the Sky"

Has Old, Old Theme

But Manages to Sneak in Some Ultra Modern and Gay Togs

NOV 30 1940

By LILLIAN JOHNSON

NEW YORK—My first port of call in downtown New York (after I had said hello to Harlem, of course)—was "Cabin in the Sky," which is currently playing the Martin Beck Theatre and which has already inspired reams and reams of newspaper copy.

In addition to the play, millions of ems have been given over to Miss Ethel Waters, the star of the play, who seems to be the particular pet of the Broadway critics this season, and who certainly knows how to win over her audiences.

Having devoured everything that I could get hold of with regard to the play, I was able to get a good idea of the plot, which is a fantasy, and not unlike "The Green Pastures," but I was not prepared for the loveliness of the clothes, and I herewith nominate "Cabin in the Sky" the best-dressed play of the era.

"The Green Pastures" has not been surpassed in the beauty of its scenes, which might do justice to a painter of religious pictures.

To mention only a few, there were Noah's ark, the parting of the waters of the Red Sea, and Moses's view of Canaan, and even the small Sunday school room in Louisiana, with its stained glass windows.

"Cabin in the Sky" has only one scene that in any way approaches the exaltation and the loveliness of these scenes. You see it just before the curtain descends, as Miss Waters and Dooley Wilson, both dead, and having been adjudged fit souls for heaven, ascend a flight of snow white steps that lead to a heavenly blue sky, replete with stars.

Garbed in White

Both are garbed in angelic robes of white, complete with golden halos, and as they ascend the stairs, a heavenly choir can be heard in the distance.

But when it comes to the subject of clothes, that's a different matter.

Whereas De Lawd of "The Green Pastures" trod the earth as a "natural man" in a black top hat and a frock coat, somewhat rusty with wear, Todd Duncan, as the Lord's General in "Cabin in the Sky" is a very imposing figure in an immaculate white uniform, trimmed in gold and blue.

If the somewhat exaggerated epaulets on Mr. Duncan's coat and the numerous medals on his chest were chosen with an eye to the comic vote, they lost it by a good margin, since exaggerated epaulets and medals are many times just as conspicuous on the real thing, direct from somebody's army.

Dr. Duncan makes a very handsome figure and if he should ever get in the army, I hope he will hold out for a color scheme of white, blue and gold, and an impeccable tailor.

Ethel Waters has never looked better to me than she does in the closing act of the play, when she decides to show hubby a thing or two and emerges in a red dinner dress, worn with a bolero, very prettily encrusted with gold sequins.

The dress revealed that the Waters figure is one of which anyone could be proud, and when Miss Waters goes into her dance, a tango-rhumba-conga medley, she was at once the envy and the toast of the audience.

Accessories

Her accessories, gold shoes, diamond earrings and bracelet, were perfect, with one exception. The dance handkerchief that she carried the night I viewed the play was of a different color red from that of her dress, and unfortunately, it was a red that jarred with the dress tones.

I kept wishing that she had come out with something new in hankys—since they aren't intended for utilitarian purposes anyway. For instance, a solid square of gold sequins—or a red to match the dress, heavily embroidered in rhinestones.

As for Miss Dunham—her wardrobe was superb through and through. She was the play's bad girl, and she made up in beauty of figure for all the short ends of costume—if you get what I mean.

In one scene, she appears as Cleopatra (in a dream of Dooley Wilson, the hero), in a costume of yellow flowered chiffon consisting of shorts and bra, with a flowing, but considerably slit skirt.

In another, her fuschia street length dress has a swing skirt, emphasized by a band of black feathers around the hemline. With it, she wears a matching turban.

Lace Panties

It was in this dress, too, that she lifted her skirt to show a pair of well-fitting lace panties, spelling out G.B. (her names Georgia Brown in the play) in rhinestones.

Among accessories, things to be remembered are her orange hat and orange doe skin gloves, worn with varying shades of blue in jacket, skirt and shoes.

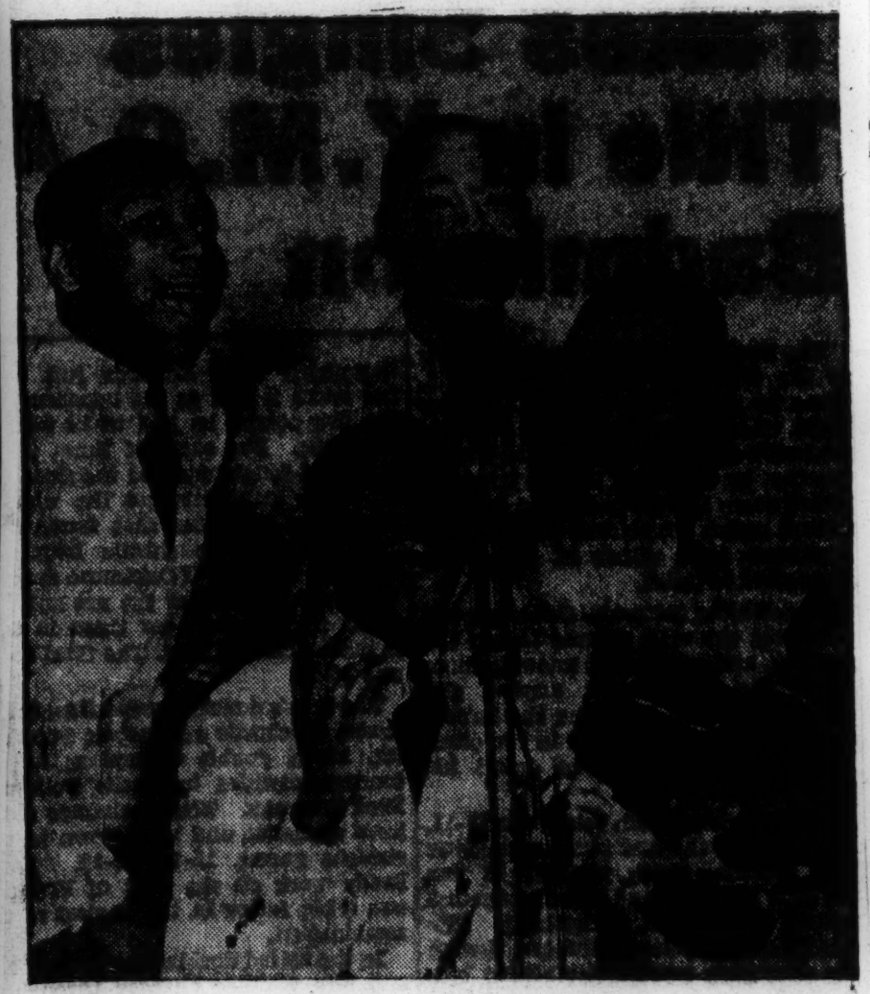
Not to be overlooked is Lucifer Jr., played by Rex Ingram, and his henchmen, who sit around in an air-conditioned office, down below, in the latest in bathrobes and slippers.

For example, Lucifer Jr., wore red silk pajamas, red kid slippers, and a too-too ultra red and white striped robe.

The play's hero, Dooley Wilson, was about the only one who didn't get in on the good side of the design department. Wherein Georgia Brown wore ginghams that were revealing in cut, and which she relieved very often with glimpses of a pair of very sophsiticated black and red garters;

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

Four Ink Spots Ambulance Chasers



THE FOUR INK SPOTS

Ten times a day, for the last few weeks, four Negro lads have bolted out a stage door and into a waiting ambulance. The door slams the siren shrills and off they go—bound for another theatre some five miles off, thru Manhattan's heaviest traffic.

Coming from New York with this record, the Ink Spots vocal quartet are being presented at Fleisher's Auditorium, Monday evening, Feb. 26 1940, at 9 P.M., by the Business and Professional Women's Club of Philadelphia. The Ink Spots have been radio artists for six years mostly for NBC. One of their most popular recordings is "If I Didn't Care."

The Ink Spots are happy to point out that they first came together over mops and brooms at the Paramount Theatre, and now the Spots are worth a couple of thousand dollars a week.

Philadelphia is looking forward with glee that they are being presented here in their first concert tour of two months. Their concert on Monday evening, Feb. 26 at Fleisher's Auditorium, promises to be the most outstanding social treat of the season.

ADA BROWN, FAMED SINGER OF POPULAR SONGS, TELLS WHY NEGROES LIKE EUROPE

Trapped in War-Threatened London, Stage Prominent Came to U. S.; Now at K. C.'s Tower Theater

By Thelma Rea Thurston

The secret of why so many topflight Negro-American stage people (Paul Robeson and Josephine Baker, cases in point) prefer the continental stage to that of their own "land of the free and home of the brave," was cleared up in one statement last week by Ada Brown, Kansas City's own lovable and popular "brown-thrush of swing."

Seated in her dressing room at the Tower theater in Kansas City, where she was headlining an Orpheum circuit vaudeville bill, Ada was discussing her experiences abroad. After the nerve-wracking experience of getting out of war-threatened London and crossing the Atlantic dodging mines and submarines, she was glad to get "back home to America."

"But," she added, a reminiscent smile wreathing her face, "colored actors and actresses are treated much better abroad."

To clarify this statement, she pointed out that everytime she headlined a bill on the continent she was unequivocally given the star's room. Of her own country she says, "That is not always the case here."

No Prejudice Abroad

Before beginning a theatrical tour that took her three-fourths around the world, she said she had heard "that there was much prejudice abroad." During her trip in company with her accompanist Harry Swanegan, she said she "never encountered any."

In England, Miss Brown said the English, despite their lack of humor, enjoyed her inimitable "mammy-style" renditions of swing songs. How well they enjoyed her singing in England was demonstrated by the thunderous applause and curtain calls which marked her appearances. In Australia, where she played the Tivoli theaters in Sidney and Melbourne, Miss Brown recollects that her dressing room (that of the star of the show, of course) "was always crowded with flowers from people whom I had never seen."

Back in her own country, America's queen of "mammy-singers" has a wealth of memories — most of them pleasant — of foreign countries in which she visited and sang. Australia she remembers for her encounters with the Aborigines, Australia's vanishing Australians, who are kept on missions by the government and treated much like America's vanishing American, the Indian. She remembers, too, a friendship formed with a white Australian woman who says someday she is coming to America to visit her Negro friend. ("But," Ada says, "I don't want her to come and see the difference in the way Negroes are treated.")

Travel Panorama

Honolulu, the Fiji Islands, New Zealand, Ceylon, India; Aden, Arabia; Suez and Port Said in Egypt represent panoramic and motley scenes in the singer's memory. The Mediterranean Sea she knows can be cooled by chill breezes that leave one numbed after the hot winds that fan the Red Sea from the Sahara desert and Northern Egypt. The excitement of passing through so many climates, crossing the Equator and re-crossing it, of being in the middle of a terrifying world war, she knows can leave one upset and susceptible to more nervous tension than the doctor allows. English food — notable for its lack of seasoning — she knows is better for keeping weight down than any sort of reducing diet menu. French and Belgian foods, she recalls, are notably well-seasoned — in fact, too well-seasoned for persons who have problems of avoirdupois.

A host of happy memories — and not many unhappy ones — is not a bad record for such a trip, according to Miss Brown. Her only ill effect from the trip has been a touch of neuritis in her right leg.

But not even this can keep her from demonstrating what an indefatigueable show-woman she is.

Thrills Audience

At the Tower last week, Ada had to use a cane in walking up and down stairs. Attired in an attractive "mammy" costume of voluminous cerise taffeta skirt with a deep flounce, a royal blue taffeta blouse with cerise buttons, green organdy apron and green organdy bandanna, she sang the kind of songs that had thrilled her continental listeners. Harry Swanegan, her agile-fingered accompanist, provided plenty of piano for the numbers: "Come Love," "The Laziest Gal in Town," and a medley consisting of "I'm Hating This Waiting Aroun'," Shelton Brooks' famous "Some of These Days," "Muddy Shores," and the again-popular "Alexander's Ragtime Band." Miss Brown swayed as she sang in the traditional "mammy" manner, using only her beautiful hands to emphasize the swing rhythm of her songs.

But when she sang the finale with a background of high-stepping (white) chorus girls, her feet and legs moved in as fast and graceful movements as theirs. "Harry," she called to her accompanist, "play me some of that swing stuff." And as Swanegan and the orchestra swung into the tune, "The Jim-Jam Jumpin' Jive," Kansas City's Ada forgot her neuritis and everything else except that the "show had to go on." Her face was moist with perspiration and she reached for her cane as the curtain came down — but she had showed that she had the stuff of which real troopers are made.

At the close of the show last week, Miss Brown decided that she would remain in Kansas City for two weeks "to rest up a bit" before appearing at the Chicago theatre in

the Windy City the first week in March. She hasn't had a chance to get her breath well since she returned to this country last November from war-stricken Europe.

And she says she'll welcome the brief pause between enagements — after Chicago — that will give her time to go to Hot Springs, Ark. for a few weeks. While in Kansas City, Kas., Mrs. Brown is at the home of her daughter, Mrs. Gladys Leake, 2023 North Sixth street.

Ada Brown, popularly known to the Middlewest as the "brown thrush of swing," is not the first person in her family to follow the lure of the footlights.

She has an aunt, Mrs. Georgia Baker, who served as a chorus girl at the old Orpheum theatre years and years ago when it was located at Ninth and Main streets.

Mrs. Baker has many recollections of old-timers in the show business. Blanche Walsh, who played in old Shakespearean and melodramatic plays and George M. Cohen are two of whom she has the most vivid recollections.

Now a practical nurse and domestic servant, Mrs. Baker lives at 1114 Highland avenue.

Another Negro entertainer in the vaudeville show which played last week at the Tower, white downtown theatre,, was Floyd "Wildcat" Chatman, a Kansas City, Mo., boy who is making good as a dancer.

Floyd's act in the show was an eccentric dance number that brought the house down in applause.

The young man is a graduate of Lincoln high school here and the son of Mrs. Iona Austin, 2925 Myrtle avenue.

Chicago Daily News Critic Blasts GWTW

(Special to the Daily Worker)

CHICAGO, March 1.—Not every motion picture reviewer fell into line to prate the paises of "Gone With the Wind." Lloyd Lewis in the Chicago's Daily News, largest evening paper, called it by it's right name in one of those rare cases where the personal equation of integrity breaks through the capitalist press formula for a moment. Lewis said,

"This picture is cockeyed historically, anti-democratic and debases a race of 11,000,000 Americans whose only crime is their color!"

Mr. Lewis in addition to motion picture a reviewing writes sports for the "News" and has distinguished himself by attacking the Jim Crow ban against Negro players in big league baseball.

"Porgy And Bess", Once Sepia Standard Opus, Will Go White

Erskine Hawkins, Jimmie Lunceford, Cab Calloway, Basie, Savoy Sultan and Noble Sissle All In the News of the Week.

By ISADORA SMITH
(Staff Correspondent)

NEW YORK, Feb. 22—From general appearances, the members of the Mendelssohn Glee Club have little or no leaning towards that old adage, "Give unto Caesar that which is Caesar's and unto the colored man that which is his," those who have truly taken 'Porgy and Bess," the work of the ate George Gershwin who did it for the Negro, and cut it into parts for white performers to do at their second concert of the season. Perhaps it's because the affair will be held at the very swank Waldorf-Astoria hotel. Ruth Urban will play Bess, a part made memorable by Ann Wiggins Brown and Robert Nicholson an Australian will portray 'Porgy,' a name made renowned in the theater by race greats like Frank Wilson and Todd Duncan.

According to news seeping up from the Broadway sector, Donald Heywood, who has been rehearsing performers and an idea since April of '39, is still far from being a defeated man and his 'Caribbean Cruise' which was first supposed to open at the World's Fair, the 44th Street theater and countless other places, is still rehearsing with a mixed cast at the Jane Gray Studio still in hopes of getting some monied angel to back it for showing. His last brain child comes in the form of an idea to split the show into three parts, two white and one colored and put them on a tour of the vaudeville houses throughout the country, in the event of course, that the little matter of booking can be arranged. What faith some people have.

Erskine Hawkins who is going places lately since penning "Tuxedo Junction," found himself in quite a titter last week when he attempted to use the number on NBC as his theme song from the Savoy Ballroom only to have the station tell him that only Glenn Miller's band could play the number on the radio as it was restricted to all others. The ban was of course lifted.

Count Basie and his sensational swing band opened a four weeks run at the Southland Cafe in Boston, Monday. The band will have a coast to coast radio outlet and will be the headline attraction for the month's all-colored revue.

Jimmie Lunceford and his band are doing superb box-office on their present country-wide tour. Last week in Texas, Jimmie and his boys drew a heavy 1,200 dancers to the Palm Isle club.

Down in the deep south, Cab Calloway and his crew are doing better than well. In two dates last week in Charlotte, N. C., the now king of 'Umping' Jive rhythm attracted something like 3,248 jitterbugs who wanted to get hep the Calloway-way.

After a record run at the Diamond Horseshoe for Billy Rose, Noble Sissle and his band are scheduled to replace trumpet king, Louie Armstrong, at the Cotton Club where a two month's engagement has been set. The present show will remain on tap at the sepia palace until March.

Adjudged the most sensational small combo in the country today, the Savoy Sultans and several Lindy Hop teams are scheduled to make an extended dance tour early next month. The tour will be under the supervision of Tim Gale of Gale, Inc., 48 West 48th street. And so goes the news of the week.

NEW YORK— (ANP)— Paul Muni, internationally famous actor of stage and screen, whose performance in "Juarez" was one of the outstanding performances in motion pictures for 1939 and whose current performances in "Key Large" has evoked the unstinted praise of critics, became a life member of the Negro Actors guild Thursday.

Among the life members are Marioan Anderson, Eddie Cantor Tyrone Power, Joe Louis, Bill Robinson, Paul Robeson, Hubert T Dekaney, Cab Calloway, Louis Armstrong, Duke Ellington, Alan Corelli, Fannie Robinson, Noble Sissle, A. E. Lichtman, Laster A. Walton, Fredi Washington, Ethel Waters and Frances E. Williams.

Leigh And Donat Win Film Awards

'Gone With The Wind' Gets Academy Honor

HOLLYWOOD, Feb. 29.—(AP)—"Gone With the Wind" won the Academy of Motion Picture Arts and Sciences annual production award tonight. Robert Donat was given the statuette for the best acting achievement for "Goodbye, Mr. Chips," Vivien Leigh Scarlett in "Gone With the Wind," won the feminine "Oscar."

Thomas Mitchell, for his work in "Stagecoach," was judged the best supporting actor. Hattie McDaniel, negro mammy in "Gone With the Wind," won the supporting actress award.

Victor Fleming, for "Gone With the Wind," was named the best director.

Other awards:

Best original story: Lewis S. Foster for "Mr. Smith Goes to Washington."

Best screenplay: The late Sidney Howard for "Gone With the Wind."

"Gone With the Wind" also won the prize for best color and film editing. Best song was regarded as "Over the Rainbow" from the Wizard of Oz.

The Irving Thalberg Memorial award was given to David O. Selznick, who produced "Gone With the Wind."

Ethel Waters finds opportunity for her acting, singing and dancing in the all-colored musical play "Cabin in the Sky."

She's The Current Toast On Broadway

Journal and Guide
4-13-40 Norfolk, Va.

SO SENSATIONALLY successful is the dance program presented in New York's Windsor Theatre every Sunday by Katherine Dunham that it has been necessary to add a matinee performance. Miss Dunham is in Chicago this week to stage a Negro swing version of the opera "Pinafore," but will return to Gotham in time for her next scheduled appearance. (Story and other pictures on theatre page)

"Hollywood Goes To Harlem"

Journal and Guide 4-13-40 Norfolk, Va.

SPORTING A big cigar, ten gallon hat, and cowboy shirt, Eddie 'Rochester" Anderson looks forward to the first world's premiere in Harlem's history. On April 23, "Buck Benny Rides Again" will be screened there for the first time. "Rochester" is a featured member of the cast.

Carter's "Dream Band" Releases Two Recordings

SELECTED BY READERS of Metronome Magazine, the all-star "Dream Band" of 1940, Benny Carter's aggregation was brought together to make two records, "All Star Strut" and "Kinga Porter Stomp," just released.

At the extreme right in the picture is seen Carter, alto star, whose solo is a feature of the first side. Other stars at the session left to right, are: Bob Haggart, base violin, with Gene Krupa, drummer, in the rear; Eddie Miler, tenor sax; Benny Goodman, clarinet. Charlie Christian, Goodman's great guitarist, may be partly seen in the rear between the heads of Goodman and Carter.

Langston Hughes Interviewed By Prof. Frederick On "'Of Men And Books"

AS CBS LITERARY CRITIC RE VIEWS NEGRO CONTRIBU- TIONS TO AMERICAN LITERATURE

Langston Hughes, famous Negro authtor, is to be Prof. John T. Frederick's guest on "Of Men and Books" over Columbia network when the VBS literary critic discusses "The Negro in American Literature." (WABC-CBS, 1:00 to 11:15 P. M., EDST)

The broadcast will be the first on the program's new time schedule. Heretofore "Of Men and Books'" has been heard Tuesdays, from 4:00 to 4:15 P. M., EDST.

The Sept. broadcats also marked the opening of the second year of the course in literature at Northwestern University which Prof. Frederick is giving in conjunction with his "Of Men and Books" series.

Students in this course assemble in the tudios of WBBM, Columbia's station in Chicago, where Prof. Frederick's radio talks originate. Following each broadcast the CBS literary critic continues his discussion of the program topic and answers questions by the students bmased on remarks made during the program., The guest speaker also participates in thish after-brodcast discussion.

Prof' Frederick plan to review- (d Hughes' recently-published autogiography, "The Big Sea," in addition to interviewing the author on thegeneral subject of Negro contributions to American literature. He also reviwed "Dusk of Dawn,'" biography by W. E. B. DWubois, another leading Negro author.

COUNT BASIE RECEIVES DOWNBEAT AWARD

Closing night at the Golden Gate for Count Basie will undoubtedly go down in the musical history of notable events for as shown here with Don Redman and Jay Faggan, ballroom manager, the Count was awarded the Downbeat Trophy as the most outstanding colored band for '39.

Opens Winter Season in Florida

Black Dispatch 1-13-40

CHICAGO, Ill.—Shown in the above photo is Miss Etta Moten, stellar concert artist, who opened her 1940 season January 4 at Rollins college, white, in Winter Park, Fla. Miss Moten, who is presented by the Chicago Concert Bureau has eight engagements—chiefly interracial—in the winter resort area of Florida during the month of January, when she will also visit Nassau, Bahamas, BWI. In February, after four concerts in Mississippi, three in Louisiana, and one at Lane college, Tenn., she goes to Virginia, where she will sing in Roanoke and at St. Paul school, and to West Virginia. March 6, she sings in Denver, with Texas and Oklahoma engagements following.

SHO' AM SUMP'N—! That Motion Picture Academy award sure looks good to Hattie McDaniel, left, who won the coveted "Oscar"—that's the nickname for the statue symbolic of the award—for her work as "Mammy" in "Gone With the Wind." Hers was the outstanding performance of an actress in a supporting role last year. Fay Bainter presented the "Oscar" to Hattie

An Oscar for Hattie

It is unlikely there will be any southern disagreement with the awards given "Gone With the Wind," by the Academy of Motion Picture Arts and Sciences. That this picture, its players and the individuals connected with its making should carry off eight of sixteen prizes in the most coveted honor list in the screen world cannot fail to be gratifying to the entire south. For it is so essentially a story and a picture of the south that everything connected with it shares in southern interest.

There was one award, however, that will probably delight all genuine southern people more than any other. That was the choice, for best actress in a supporting role, of Hattie McDaniel, the Negro woman who portrayed Mammy. She is the first of her race to be included in the annual lists of "Oscar" winners and there can be no one who, having seen her performance, will cavil at the honor bestowed.

That Vivien Leigh, who played Scarlett O'Hara, was named the best actress of the year, for that performance, was right and proper. The English girl gave an inspired portrayal of Margaret Mitchell's heroine. That producer, director, scenarist and other technicians were honored calls for no disagreement.

But the award to Hattie McDaniel undoubtedly brings greater pleasure to the south, as a whole, than any other. For she was, in that picture, the southern mammy as southerners know her. She gave to the world a characterization that was true to fact and to tradition. She was, in short, a grand mammy and the south, first to recognize this fact, will be the first to tell her how well she deserves the honor she has won.

The Nicholas Brothers Return After 10 Weeks Tour Of South America

NEW YORK CITY, Jan. 11 — The internationally-famous Nicholas Brothers, who have harried every important theatrical front both at home and abroad, returned here last week after a wildly acclaimed tour of South America.

Returning aboard the liner Brazil, the brothers and their mother, Mrs. U. D. Nicholas, had nothing to say regarding the war that is tearing Europe apart, for, according to them, South America is in no way affected. Instead the people there are living in peace with even no visible sign of racial hatred."

In a brief press interview, the Nicholases lauded the people of the United States' sister country, and spoke highly of the treatment accorded them. At no time during their tour did they encounter any racial prejudice, even though they were stars on bills of entertainment featuring many white Americans.

Starting their tour at the Casino de Urca in Rio, the dancing and singing juveniles were held over for eight weeks. Completing there the next engagement took them to Nitheroi and the Casino Icarai, where they terminated their run after two weeks despite the pleas of the management for them to remain, in order to be home for the entrance of the new decade.

Back home, the team which became famous in the various nite clubs, theatres and major film productions, has no immediate plans for the new season, and is resting a bit before taking into consideration the many offers coming its way.

INK SPOTS TO TOUR NATION WITH A BAND

Famous Recording Unit Will Play Theatres And Ballrooms

By TED YATES

NEW YORK, Jan. 12—The thermometer which is down around the freezing point (Man, it's cold!) might well forget it—and get hot! Word comes that those rhythmic Four Ink Spots are to tour the country with a band.

These boys who attained fame with the popular tune, "If I Didn't Care" which they themselves successfully introduced, are radio's outstanding instrument and vocal novelty quartet. Featured at the New York Paramount theatre they were showered with New Yorchids by Walter Winchell, who says, "the warmest dispensers of torrid syncopation in town are the Four Ink Spots!" And the B'way ghost should know, but definitely.

Termed number-one men of the music world the Four Ink Spots are namely, Ivory Watson, Billy Kenny Orville Jones and Charles Fuqua. Their show is a genuine razzle-dazzle, zip-band, shouting, war whooping frenzied fiesta that leads you to believe that the whole town has gone "whoopee" and that there's nothing left but to have jollification.

Booked, managed and directed by Mole Gale, Incorporated, who also handle some of the outstanding Race attractions in the entertainment world, they are at present all the rage at the Famous Door on New York's Gay White Way. No promoter will pass up the opportunity to book this attraction, and no jitterbug or lover of sweet-swing-music-in-one-two-three-four time will resist the temptation of writing in a fan letter for the appearance of the Four Ink Spots at an early date.

16 RACES PLAY IN 'UNTAMED'

HOLLYWOOD, Jan. 11—(CP)—Sixteen races, all white, are playing in "Untamed" Paramount technicolor drama of the North woods. The nearest approach to the Negro race, according to Hollywood, is in Dialogue Director James Vincent, an Italian-Englishman, who was born in South Africa.

The nationalities are: American, Belgian, Canadian, Danish, Dutch, English, French, Hungarian, Irish, Italian, Latvian, Russian, Scotch, Spanish, Swedish, Welsh, and many others.

Sad, But True; Negro Folk Songs

By TOM SANCTON.

NEW ORLEANS, La., Jan. 13.—(AP)—Railroad Bill was the worst old coon and he shot McMillan by the light of the moon.

The old-time negroes thought it was worth the telling so they made up a song and some of them still sing it.

Cross-eyed Sally caught their fancy, too.

She was a big gal with liver lips and kidney feet, so black you could mark her white with charcoal, so cross-eyed the tears ran down her back.

They sing about Bad Stagolee who shot old Billy Lyons the gambler, with his smokeless forty-one.

"Chief Maloney touch Stack on de shoulder, and say 'Stack, why don't you run?'

"'I don't run, white folks, when I got my fo'hty-one' . . .

"De jedge he found Stack guilty, de clerk he wrote it down, next cold winter mornin' Stack was Angola bound."

VANISHING AMERICAN

But the old-fashioned southern negro who sang these tales of his heroes and badmen is the actual vanishing American, in the opinion of many of the writers on the folklore of this country.

Radio, highways, industrialization—all have beaten away his isolation and brought him jazz and blues and June-moon hits to sing in place of his old ring-shouts and "ballats."

One writer finds that this tendency to uproot "everything African exists even in Africa where records of London music hall ditties are preferred to the folksongs of the native."

This week Broadway got a look at one of the best singing legends the old-time negro has produced. It is the play "John Henry" which was written by Roark Bradford, once a New Orleans reporter who got bounced out of a copy desk only to find he could make half a million dollars and more writing dusky humor.

SINGING BLACK GIANT

John Henry was a singing black giant who could drive a mile of spikes befo' the sun went down. The role is a natural for Paul Robeson, and Robeson, who returned recently to the United States after several years in Europe, plays John Henry in his first American stage work since 1932.

The music was written by a former Brooklyn high school teacher, Jacques Wolfe, who became interested in negro music while stationed at an army post in South Carolina. He is the composer of "Glory Road" and "Shortnin' Bread."

The producer is Sam Byrd, youthful North Carolinian known on Broadway for performances as "Dude" in the original cast of "Tobacco Road" and "Curley" in "Of Mice and Men," and also as the producer of two plays.

"John Henry" opened in Philadelphia a month ago to general applause. It is the product of a suggestion by Wolfe and years of work by him and Bradford.

When Wolfe read the book several years ago he sat down and wrote some scores for the songs which Bradford had sprinkled liberally through the pages. The lyrics were of a type which Bradford had heard on his father's Tennessee cotton plantation, and in the little churches and prison camps which later he had found to be mines of purest black-gold lore.

Wolfe, aided by Mrs. Bradford persuaded Roark to undertake the book for a musical show. Wolfe went to New Orleans and played his scores for the writer, who in turn took him around to the churches and plantations to look and see for himself.

Wolfe caught the "True 'Ligion," so to speak, tore up his music and set to work on melodies with more of the south and less of Broadway in them.

Before Bradford took hold of the John Henry legend it was a fragmentary thing embodied in a few old ballads, told by the old people on a few plantations, sung sometimes in the railroad camps. In one of the oldest and purest versions, the story has a bitter restraint like that of the ballads of Scotland.

"John Henry said to his cappun:
'Boss,
A man hain't nothin' but a man,
And 'fore I'll be beat in dis sexion gang,
I'll die wid a hammer in my han' . . .

"John Henry had dat pretty liddle wife,
An' she went all dress up in red.
She walk ev'day down de railroad track
To de place whar her steel-drivin' man fell dead."

In other stories he was a giant negro—never quite the size of the lumber country's Paul Runyan but just as effective—who could love, fight, eat or work like any 10 black men in the delta. He could sing, too, and make good jokes.

"If I ain't a nat'chal man," John Henry says, "den show me a nat'chal man and I'll mock him."

COULD PICK THE COTTON

In the cotton picking country John Henry was the boy who could pick the cotton. On the river he could shoulder two bales of cotton and conejine right up the steamer plank. On the Yaller Dog Railroad he needed two holders just to set the spikes.

In the legends, he always comes to death in a struggle against a machine—tractor, spike hammer or loading winch—and on this point the negro ballad makers symbolically told of the conflict of their whole people with mechanization.

That the ring-shouts and the chanting are disappearing is something bemoaned alike by some white and negro scholars.

Carter Wooderson, negro historian, fears that his people are becoming a "race of imitators."

BLAMES

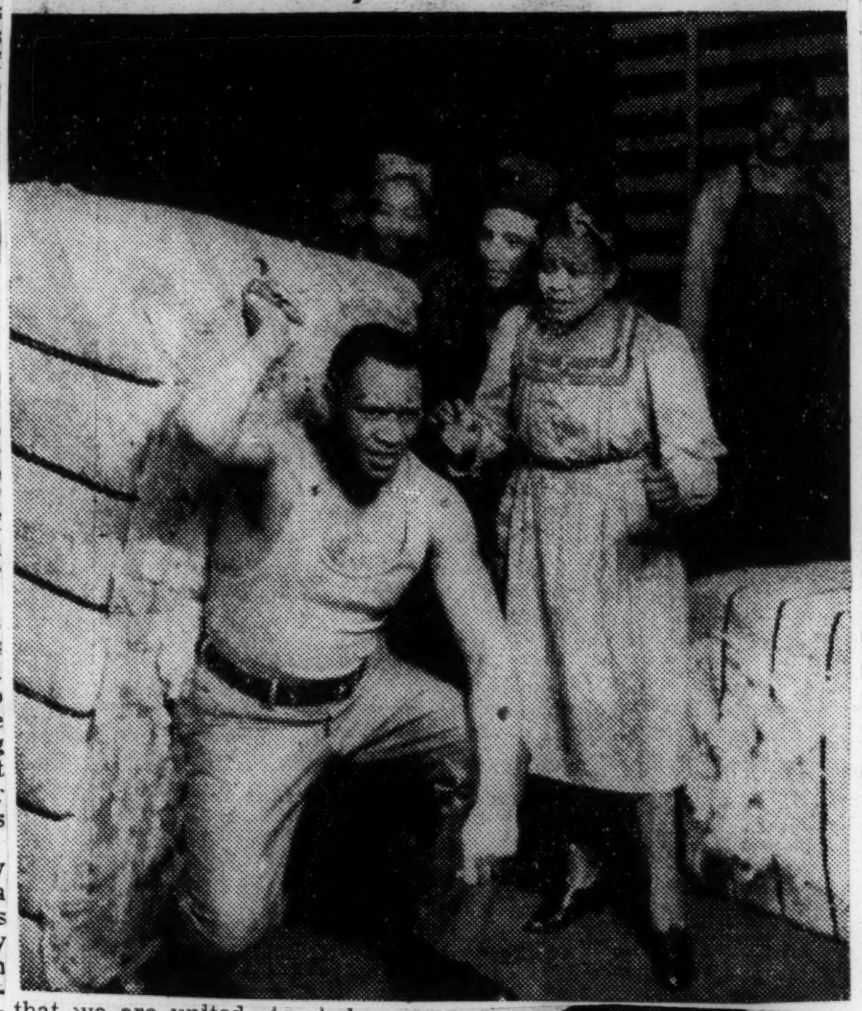
NEGRO TEACHERS

Lydia Parish, an authority on plantation songs and the wife of the painter, Maxfield Parish, blames much of this loss of individuality on negro teachers who try to "uproot everything African" by such methods as substitution of the English play song "Farmer in the Dell" for the sing'em-sister shouting of the old plantations.

"From the fact that Broadway is featuring negro actors, dancers and musicians as never before and the producers of a new negro opera are attempting to teach the Harlem actors to speak and sing like primitive southern negroes it is clear that this is no time for the negro to be disdainful of his African heritage."

" . . . It has come to a pretty pass when the negro who sings a spiritual as only a negro can, is determined to sing 'Nearer My God to Thee,' and the white man who sings a Brahms song to perfection is equally determined to sing 'Roll Jurdan, Roll.'"

'John Henry' Totes a Bale



that we are united to help ourselves," Dr. Ralph Young, chairman of the memorial, told the vast crowd "The days of begging are over."

Early today, tired committeemen still were counting receipts.

Baltimore's Harlem Turns Out To Pay Honor To Chick Webb

BALTIMORE— (AP) —Harlem dug deep in its pocketbook last night in tribute to Chick Webb, the little Negro bandsman who rocketed to fame on his drumsticks.

Before Chick died last Summer, he'd said he wanted to do something for the Negro children of East Baltimore where he was born—maybe build a recreational center, and give them a chance he'd never had when he peddled papers as a kid.

What Chick didn't have time to do, the brightest Negro stars of the entertainment world started out to do last night, led by Heavyweight Champion Joe Louis and Ella Fitzgerald, who sang in Chick's band.

They—and a host of others of almost equal fame—packed the house. Uncounted thousands filled Baltimore's vast Fifth Regiment Armory for the Chick Webb memorial benefit. Everybody danced, shouted and cheered the celebrities for nearly eight hours.

"We want to show Chick Webb

In the Popular Field

Blue Note is the name of an enterprise that specializes in jazz improvisation. Believing that good improvisation can generate heat if given time, it has allowed its players to commune with their muses over a twelve-inch platter, at $1.50 each to you. Its last releases (they come out every two months or so) feature Pete Johnson, boogie-woogie artist from Kansas City, in two solos called *Holler Stomp* and *You Don't Know My Mind*, and, with Ulysses Livingston, guitarist, and Abe Bolar, bass player, *Barrelhouse Breakdown* and *Kansas City Farewell*.

One supposes that devotees of boogie-woogie will like Mr. Johnson's solo meditations; but this department confesses that it is tired of the meager musical material of the art of boogie-woogie: the eternal sub-dominant, dominant and tonic chords thumped in the bass, the clichés of the tinkly variations in the right hand. Since the formula

Pete Johnson.

is so rigid and limited, the human expression that it can carry is proportionately limited. The time has come when less and less boogie-woogie goes a longer and longer way.

The best of the above records are those of the trio, in which Mr. Bolar contributes interesting solos on the plucked bass. Some real excitement is generated in *Barrelhouse Breakdown*.

All American Swing Band

As Selected by Theatrical Writers

FIRST BAND	SECOND BAND
TRUMPET	
Louis Armstrong	Rex Stewart (Ellington)
Erskine Hawkins	*Muggsy Spanier
*Harry James	Roy Eldridge
TROMBONE	
*Tommy Dorsey	Lawrence Brown (Ellington)
J. C. Higgenbotham (Armstrong)	Juan Tizol (Ellington)
*Jack Teagarden	Trummie Young (Lunceford)
ALTO SAX	
Johnny Hodges (Ellington)	Willie Smith (Lunceford)
Benny Carter	*Charlie Barnet
*Jimmy Dorsey	Eddie Barefield (?)
TENOR SAX	
Coleman Hawkins	Lester Young
Chu Berry (Calloway)	Joe Thomas (Lunceford)
CLARINET	
*Benny Goodman	Barney Bigard (Ellington)
PIANO	
Teddy Wilson	Count Basie
GUITAR	
Charlie Christian (Goodman)	Floyd Smith (Kirk)
DRUMS	
Joe Jones (Basie)	*Gene Krupa
BASS	
John Kirby	Pops Foster (Armstrong)
*Artie Bernstein (Goodman)	*Bobby Haggart (Crosby)

THEATRICAL - 1940
INDIVIDUAL TROUPES, ETC.

Nashville, Tenn. Banner
March 2 1940

To Play at A&I Dance Saturday

Andy Kirk and his All Star Clouds of Joy Aggregation (above), popular Negro band, will play for the annual scholarship benefit dance at A&I State College tonight. The dance is sponsored by the History Study Club of which Prof. Merle R. Eppes, head of the school's history and social science department, is advisor. Clarice Chambliss, sophomore at A&I from Birmingham, will be crowned queen of the event.

'Let's Investigate' Is Philadelphia Sensation

LET'S INVESTIGATE, a satiric musical revue. Presented by the Philadelphia Joint Council of the State, County and Municipal Workers of America (CIO). Produced and directed by M. Manisoff. Music and lyrics by Morton Sonnenfeld. Sketches by Bernard E. Eglyn, Charles Kosloff, Raymond Platt, and David Weiss. Additional music by Harry Moses. Choreography by Ruth Schindler. Choral direction by Joseph M. Levin, C. Wallace Thomas. Costumes by Lillian Mach.

Philadelphia's labor circles are buzzing with excitement over the State, County Workers' musical revue, "Let's Investigate." And well they might, for this show has taken the Quaker City by storm. Hundreds have been turned away from each performance at the small Plays and Players Theatre.

The show has already run for two weeks, and so great is the demand for tickets that additional performances are being scheduled. Local newspaper critics have labeled the show "union propaganda," but all have raved about its swingy, tuneful, entertaining, and fast-moving production. "Let's Investigate" is playing a valuable part in bringing the message of progressive trade unionism to the people. Once again this revue substantiates the validity of the theatre as a social weapon.

As one of the local scribes put it: "This labor musical not only investigates Martin Dies, tracing back to 1776, and even probing into the future."

One of the outstanding sketches in the revue is "Outline for a Worker's Drama, CIO," by Raymond Platt. This charming, but purposeful number, tells of a Worker, his Girl, and the inevitable Boss. It is staged in "Petrouska-like" fashion, with the actors using puppet stylized movements, which offers a sharp contrast to the poignant message presented.

Songs Make Audience Hum

The music and the lyrics of "Let's Investigate," composed chiefly by Morton Sonnenfeld, both in a light and a serious vein, send the audience out humming and singing the refrains. The song hit of the show is the "Unionoca," a melodious rhumba which tells of a cigarette factory strike in Florida. Workers sing: "We don't like it when the Boss, he say, 'Speed up, or else, no pay!'" "We don't wanna work all day inside a factory wid no pay, unless the Boss he listen when we say—Cigarette are very nice, but worker also wanna slice-a profit—boss has gotta pay de price! So we sing what we call the Unionoca, the song that makes us strong!" This number is beautifully staged, lighted, costumed, and well sung by Nura Duben, Elton Johnson, Edith Mitrocsak, and the entire company.

The singing star of the revue is Elton Johnson, described by local critics as "another Marion Anderson." Miss Johnson's voice is especially well suited to such fine numbers as "China Boy" (a lullaby of war-torn China which sings of the hope and faith of an oppressed people). This song, with its deep pathos, its simple and effective staging, is one of the memorable moments of the show. Miss Johnson further shows her fine range in a powerful anti-lynch number called "Voices," which she carries through with great conviction despite the fact that the lyrics and music are not up to the standard of "Strange Fruit," to which it bears some resemblance. "Song of Freedom," Miss Johnson's other hit number, further emphasizes the warmth and personality of her voice.

Edith Mitrocsak brings the house down nightly in her take off on Miss Hepburn's vehicle "Philadelphia Story," which relates of the social "celeb" who bored with her many social functions, has taken up organizing a CIO union of her own.

Outstanding in the sketches was Sam Freas, in the "New Visitor," by Bernard Eglyn and David Weiss, an excellently written and well performed sketch depicting bureaucracy in a relief office. Mr. Freas, six foot two, stops the show with a side-splitting take-off on "Miss Carmen Viranda," a strip tease, called "The Girl Friend of the Dictators."

Among the other memorable performances are Al Persico's rendition of an Italian worker singing "Whatsa thisa relief, anyhow?" and his sensitive and naive impression of a cantor in "The Cantor's Swing," a sketch by Bernard Eglyn and Jerry Hopkins showing the economic plight of cantors who work "only three times a year, maybe four," and which winds up in a hot choir jam-session to the delightful glee of all the jitter-bugs in the audience. Excellent performances by Sylvia Pawell, Joe Stein, Pearl Axelrod, Irving Goodman, and Nura Duben add to the well rounded group sketches.

Revue Is All Union

The most exciting thing in this labor revue is that it builds its material around large, enthusiastic Choral and Dance Groups that highlight a well spent evening in the Trade Union Theatre. These staunch trade unionists sing and dance with a feeling of liberation and a projection of warmth seldom seen or heard on the professional stage. They have something to say and they shine in such numbers as "Ain't Gonna Study War No More," a powerfully pointed anti-war dance ballet, with some exciting choreography by Ruth Schindler and a melodic choral arrangement by C. Wallace Thomas.

Much of the credit for the bringing together of this talent goes to Director Manuel Manisoff, whose expert staging and craftsman-like conception of the entire production sets a new high in labor revues. His simple and effective staging adds depth and understanding as well as unusual finish to "Let's Investigate." Mr. Manisoff is known in Philadelphia as producer and designer of "Spirochte" (a living newspaper of man's conquest of syphillis), and "Prelude to Swing" by Carleton Moss (a modern dance production tracing the history of Negro music).

Negotiations are now under way to bring "Let's Investigate" to the New York State, County and Municipal Workers.

Bust of "De Lawd" Is Unveiled In New York

Journal and Guide
3/16/40

NEW YORK, (ANP)—A bust of the late Richard B. Harrison who rose to immortal fame as "De Lawd" in Roark Bradford's "Green Pastures," was unveiled at the 135th Street Public Library here Friday.

Miss Augusta Savage, internationally known sculptress, fashioned the bust in her studio. The "Green Pastures" choir offered a group of spirituals and Miss Susie Sutton read a few brief excerpts from the play at the exercises.

Talented Youths Of Westchester County In Presentation Of "Swing Along, Chillun'

By NATHANIEL L. MOORE

WHITE PLAINS, N. Y. — On Thursday evening the Westchester County Recreation Commission sponsored a musicale and dance revue, "Swing Along, Chillun'," with young men and women from the various parts of the county participating.

Sonny Woodley and his boys did an exceptionally brilliant job with furnishing the music and putting over several up-to-date tunes in the Woodley style. A dance followed the program and the Westchester jitterbugs had their fling.

The show was great in spots; due to the many aspirants and the difficult parts that some of the youngsters had to undergo, miscues were easily overlooked. Teddy Davis, master of ceremonies, and the brains of the show backed by such capable men as Leviticus Lyon and George L. Unthank, did a swell job of arranging, directing and teaching the various terpischorean routines.

The highlights of the program were the scenic "Song of the Bayou" with a group of talented young women interpreting a difficult ballet dance, and the unique deep bass voice of Westchester's Paul Robeson, James Potter. An inimitable trio of White Plains' boys, Bucky Jones, Elton Harrel really laid their jitterbug jive and the enthusiastic audience applauded an encore.

The microphonic antics of Edward Jones, Juanita Cheatam, Dolores Gaskins, and Vivian Twitty really were smooth. At the intermission the footlights were flashed on and there was the one and only W. C. Handy, "Father of the Blues". Many other celebrities were in the house.

The show followed with an eccentric dance of Spencer "Lazy Bones" Allen; boy with trombone, Ernest Farmer, another Dorsey; and a trio of high school maids who executed a soft-toe dance; they were, Pearline Nichols, Muriel Chambers and Shirley Holland. Thomas McCrae rendered a smart monologue in the Bert Williams style. Juanita Gaines of Mamaroneck sang a popular melody. Audrey McCrae, featured under the title of "Miss Personality In Taps", was the Glamour girls of the revue. A smart drum solo by Earle Martin and the finale of the entire ensemble brought the curtain down on another annual Westchester County affair at the County Center.

Broadway May See Robeson In 'Othello'

Chicago Defender
4-6-40
Chicago, Ill.

Critics Believe That He Will Do Exceedingly Well In Play

NEW YORK, April 5—Broadway buzzes this week with a rumor that Paul Robeson will reenact the role of "Othello," so successfully played by the famous actor in Europe, during the coming season with an otherwise white cast. In fact, officials of the Group Theatre have confided that opinions on the probability of Robeson's appearing in such a role are being sought from many sources. Reason for this is to sound out theatre goers and management of houses on the probable reaction to such a play, the first of its kind ever to be offered for Broadway consumption.

Cast Suggested

So strong is the plan it is known that several players have been suggested as suitable to play opposite Robeson. One of the co-stars with Paul would be Morris Carnovsky, who many believe would make a perfect Iago. Then for the role opposite Mr. Robeson those willing to take the gamble on such a mixed cast suggest the name of Margaret Webster, who some say might be interested in such a part. Miss Webster would be given the part of "Desdemona," a co-starring part with "Othello" which is to be played by Robeson.

When Robeson played "Othello" in London with an all white cast Miss Peggy Ashcroft was seen in the role of "Desdemona" and the two won considerable fame for their acting.

There are several fine actresses who might offer just as remarkable performance in the part as did Miss Ashcroft but there are only a few who could play it along with Robeson sans strained conditions that might affect their acting, the producers contend.

For that reason they lean to Miss Webster who besides being a fine actress is possessed with other attributes that would carry her through the performance calmly, all so necessary to the successful production of a Broadway hit.

Robeson has turned down several offers to appear on Broadway preferring to await the arrival of a piece perfectly suited to his idea of his talents. However he is not opposed to playing "Othello," a part he has appeared in and feels Broadway would accept for a long run. In the meantime Broadway and Harlem have crossed fingers while awaiting the outcome of the "pool" now being carried on to determine such a presentation during the world's fair.

MOTION PICTURES DOWNTOWN | MOTION PICTURES DOWNTOWN

35c 10:30 to 1-Last Day!
Chicago STATE RANDOLPH
TYRONE POWER
DOROTHY LAMOUR
EDWARD ARNOLD
'JOHNNY APOLLO'
Lavish Balaban & Katz Stage Revue with ETHEL SHUTTA

Extra—TONIGHT 9:30
HOLLYWOOD "SNEAK"
PREVIEW
Come at 8:45 and See the Stage Show—the Preview—and the regular feature

CHICAGO STATE NR. RANDOLPH • RAN. 5100
Tomorrow—9 a.m.
STARS BLAZE ACROSS STAGE & SCREEN!
Look! ALL IN PERSON!

THEATRICAL - 1940
INDIVIDUAL TROUPES, ETC.

JOHN MARRIOTT AND ABBIE MITCHELL HAVE PROMINENT ROLES IN 'THE LITTLE FOXES'

NEW YORK, N. Y.—In less than a fortnight, beginning with Washington, D. C., where another member of the family is working), Tallulah Bankhead's vehicle, "The Little Foxes," produced by Herman Shumlin and written by Lillian Hellman, takes to the road.

Although the fame of the star's reputation has gone before her, there are those important players parts who will also be welcomed to the bosoms of their public. For instance, the legitimate-drama starved hinterlands will hail once more such troupers as John Marriott and Abbie Mitchell, the two Negro members of this excellent company. For they are known far and wide.

Miss Mitchell is one of the more standard veterans of drama and musical offerings. Marriott, although not so many years in the theater, has made his imprint by consistently fine work. This is significant. The Negro theater has produced far more female than male stars and the advent of another is news in the most exciting times.

Quietly, for five years, Marriott has served his novitiate. He has had to content himself with the meager material which is usually doled out to members of his race by the Broadway theater. However, he has learned much from working with the best the American stage has to offer. Furthermore, his groundwork is founded upon playing to the reactions of live audiences, away from the Hollywood Kliegs.

Speaking of him this week, his first coach, Russell Jeliffe, of the Gilpin Players, of the Krigwa theater, of Cleveland stated: "Ten solid years of sincere work and varied theatrical experience should now fit John Marriott for leading roles.

We only hope that several prospects of plays to suit his gifts will be available for him soon. I predict that he will take his place with such men as Robeson and Gilpin if given the chance."

CHICAGO'S NEWEST POOH-BAH

The latest incarnation of W. S. Gilbert's Pooh-Bah to visit Chicago is Maurice Ellis. His place, of course, is in "The Hot Mikado," currently keeping temperatures high at the Auditorium theater.

America's Most Versatile Musician, Andy Kirk, Stars at the Howard

June Richmond, Mary Lou Williams, Pha Terrell Return to Howard with 1940 Up-to-Minute Entertainment

Andy Kirk, "the Sultan of Syncopation," with his "Clouds of Joy," brings his smooth, intriguing and contagious rhythm into the Howard to top a sparkling array of footlight talent. On the screen, "Nick Carter, Master Detective," starring Walter Pidgeon and Rita Johnson, the thrilling crime story of this master sleuth who finds himself battling against a foreign spy syndicate in an American airplane factory.

Reserved seats, as usual, are already on sale for the gala Saturday jam session.

Kirk himself is one of the most versatile musicians in America, being equally adept at handling the baritone sax, the tuba, the flute and the string bass. His favorite, however, when not swinging the baton is the sax. He has a sound background for his melody talents, having studied with Wilberforce Whiteman, father of the famous Paul, and with three other masters, Frank Roth, the redoubtable Walter Light and the internationally-famed saxophonist, Cordi.

His band holds the distinction of being the first to record the noted tune, "Christopher Columbus," and the song that started him up the ladder was the countrywide favorite, "Until the Real Thing Comes Along." This recording incidentally grossed more than 75,000 sales for the Decca Company, the highest disc sales for the year 1936.

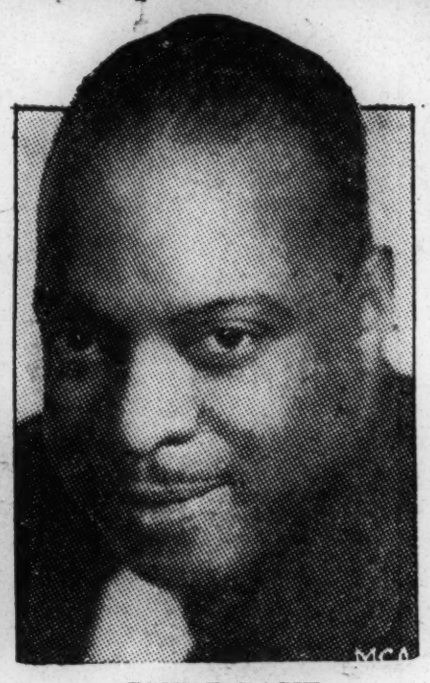
Featured with the Kirk band is June Richmond, swingstress, who also lays claim to honors in her own right. She has been a former singing sensation with Tommy Dorsey and the Hi-de-ho King, Cab Calloway, as well as winning acclaim for her starring work in New York's Cotton Club. Mary Lou Williams, America's Sweetheart of the ivories, another artist with Kirk, is considered by leading authorities to be one of the foremost pianists in swingdom today; while Pha Terrell, inimitable vocalist, and many other brilliant sepia acts complete the mammoth revue

ANDY KIRK

People's Choice for All-American Swing Band for 1939

Journal and Guide 2-17 - to Norfolk, Va

LOUIS ARMSTRONG



COUNT BASIE

ELLA FITZGERALD

ERSKINE HAWKINS

BENNY CARTER

LIONEL HAMPTON

Ida Cox Heads New Stage Attraction

In Norfolk Next Week And In Capital Feb. 18-21

Journal and Guide

Word has just been received of the booking into the Booker-T Theater, Norfolk, and the Hippodrome Theater, in Richmond, of the new stage attraction, "Swing-Time in Dixie," starring the popular singing favorite, Ida Cox.

The dates for Norfolk are Thursday, Friday, and Saturday, February 15, 16, and 17. The Richmond schedule calls for a midnight show on Sunday, February 18, and three days—Monday, Tuesday and Wednesday, February 19, 20, and 21.

Miss Cox has been in New York for the last few months singing in Greenwich Village, where she created quite a sensation. She also made some outstanding records at the time, and they have been bettering previous sales.

A splendid show has been built to work with Miss Cox. The cast includes Stanley Peters and his Cotton Pickers Orchestra.

University Players Open Tonight In Premiere Of Countee Cullen's "Medea"

The premiere of Countee Cullen's version of "The Medea" will be held tonight in Howe Memorial Hall (Spelman College) by the University Players of Atlanta University, Morehouse College, and Spelman College. Nineteen students will take part. The curtain will rise promptly at 8 o'clock.

The current choice of the Players marks the third time that Greek tragedy has been brought to the campus theatre by this group. Antigone was produced successfully in 1933, and The Daughters of Atreus, four years later. The present production is the story of the sorceress, Medea, whose husband deserts her for the love of King Creon's daughter.

All technical details of the production will be in the hands of students under the direction of Owen Dodson, acting director of dramatics in the University system. Costumes and scenery, which have been designed by Mr. Dodson, are being created by students, and all other details, such as the furniture and properties used in the play, the lighting, and the general stage management will be attended to by students.

Starring in the title role is a Spelman College senior Dorothy Ateca, who appeared with the University Players in the recent farce "No More Peace". Playing opposite Miss Ateca is William Eiland, a Morehouse College junior, who will be seen in the important role of Jason. Others in the cast of this powerful moving version of the famous legend are Myrtle Bowers, Howard Woodson, Murray Townsend, John D. Lewis, and Walter Westmoreland. Guards in the play will be impersonated by Albert Spurlock William Warner, and Benjamin Scott.

An effective part of tonight's production will be the singing of the chorus, to be made up of Jennie Strickland, Mattie Fowler, Hazel Davis, Adele Walthal, Minnie Wood, Mildred Cuthbert, Mattie Echols, Mary Gale Brown and Geraldine Clark, all Spelman College students.

Countee Cullen wrote this version of "The Medea" after a silence of several years and especially for the talents of Rose McClendon, who was at that time on Broadway in a play by Langston Hughes. Since the untimely death of Miss McClendon, no dramatic group has attempted to produce the tragedy, and tonight's performance will be the first time it has been seen on any stage.

A second performance of "The Medea" will be given tomorrow night at 8:00 o'clock in Howe Memorial Hall.

'Big White Fog' Provokes Mixed Criticism In N. Y.

NOV 7 1940

By JOHN H. THOMPSON

NEW YORK, (ANP)—Marcus Garvey came back to life again this week! 'Twere better had he remained dead and buried.

Thus said a majority of the colored patrons of a fair-sized audience (mixed) which witnessed the two-year delayed New York premiere of Theodore Ward's "Big White Fog" at Harlem's Lincoln theatre, Tuesday night. This play was originally shown under auspices of the WPA Negro Theatre in Chicago.

A tragic and poignant study of the Garvey "Back-to-Africa" movement, the newly organized Negro Playwrights Co., sponsored by a noted group of liberals, gave a noteworthy performance marred by a few minor mishaps—openings including trouble with lighting, fumbling by some players and understanding by others.

"Big White Fog" itself is not a subtle play, blasting out its obvious propaganda in a way which was pleasing to most white reviewers but was not appreciated by Negro patrons of critics. To this writer it smacked of a one-man's opinion of the problems of the colored people, problems which are not discussed in the homes but in meetings away from homes.

Dragging a bit from the start the story purports to deal with the disintegration of a Chicago colored family, only a few years removed from the south, between 1922 and 1932. Dramatically told in too harrowing detail, many parts need either to be re-written or re-cast. While Canada Lee, veteran actor of "Stevedore," "Haiti," and "Mamba's Daughter," underplays his role, not being able to depict the savage, defiant, belligerent attitude and characteristics of the radical Garveyites of the early 1920's, credit for the most natural and convincing role must go to Edward Fraction as "Dan Rogers." Second honors must go to Roburte Dorce as the besotted, gambling brother of Victor Mason.

The story of Victor Mason, a Tuskegee graduate, tells of an educated man who works as a hod carrier by day while interested in the Garvey movement at night, is plagued on all sides by all the troubles the American Negro has fallen heir to. Losing his savings when the movement collapsed following Garvey's incarceration at Atlanta, he rapidly descends the economic ladder. A defeatist (from the interpretation given by Canada Lee as Mason) he sees his entire family disintegrate, sees his dream of security and peace in a hazy country dubbed Africa in his visions fade away into nothingness, loses the faith and love of his wife while many misfortunes beset other members of the family.

One of the most dramatic scenes ever written by a Negro playwright tenses the entire audience as the play closes with Victor Mason, fatally wounded by minions of Capitalistic Law and Order, dying surrounded by his entire family and a group of white and black comrades who had come to help him. I wonder if the playwright meant to convey the message gleaned from this final act, namely, that a united black and white brotherhood of working men will inevitably end in terror and death for the black man? I hope not.

Couldn't have happened 20 years ago. Probably wouldn't have happened 10 years ago.

One of the colored men's plays was serious, this being the "Big White Fog" written by Theodore Ward for his people and staged first in Chicago by the Federal Theater project in April, 1938.

The other was "Cabin in the Sky," a new musical fantasy in which a general of the Lawd and a son of Lucifer fight for the soul of Little Joe, a gamblin' man who done Ethel Waters wrong. Because Miss Waters is wondrously satisfying as its chief entertainer, I suspect it will be playing thru the greater part of the winter.

• • •

"Big White Fog" was written, produced, acted, and financed by an all-colored company. "Cabin in the Sky" was written and produced by white men, but the cast is all-colored. And who, do you think, are the "Cabin" show's financial sponsors? No less important a group of theater capitalists than Gilbert Miller, Martin Beck, Sam H. Harris, W. Horace Schmidlapp, and Richard W. Krakeur. The two young men last named have recently come into the theater armed cap-a-pie, so it is reported, with ducats and enthusiasm for show business.

Ethel Waters.

The day Little Joe died in "Cabin in the Sky" about everybody in the community in which he lived was of a mind to congratulate Petunia Jackson, his loving wife. Petunia had been good to Joe, and Petunia was one of the stalwarts in the Rev. Mr. Jones' congregation. But Joe was just a no-account, crap-shooting fool who spent all his money on that Georgia Brown woman.

Yet Joe, tho weak, was a likable cuss, and Petunia prayed hard that he be given another chance. The Lawd heard Petunia, and, even tho Lucifer, Jr. and a detachment of red devils had moved in, ready to take over Joe's soul, the Lawd sent down one of his best generals dressed up in a shining white uniform and with medals on his chest to shoo Lucifer away. Joe was given another six months in which to make good.

• • •

After that the fight was on. Lucifer offered everything, including Georgia Brown. The Lawd's general countered with a good job for Joe, gave him peace in his heart and happiness in Petunia's cabin. Then Lucifer, remembering the best of all his tricks, barring the apple lure that he worked on Eve, set out to get Joe drunk.

Joe, in the end, was saved, but only after a terrific battle between the forces of Lucifer and the Lawd. Joe was given another six months in which to make good.

• • •

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terest of colored dramatists, actors, and audiences as the white Playwrights' Producing company is working on Broadway.

NOV 3 1940

"Big White Fog" is not a good play, judged by Broadway standards. But it is the best play a Negro dramatist has written to date, and its production is the best that has been made by a colored organization in Harlem. Which may be counted as a promising start for the company.

Any drama that deals honestly with human problems is interesting drama to me. It may tell a dull story thru the medium of a group of uninspired actors, and thereby miss being good entertainment, but, if it is honest in purpose and helpful to the victims of the problems revealed, it still can be good drama.

Mr. Ward's story is of a Negro idealist who, 20 years ago in Chicago, invested his savings in the Marcus Garvey movement to establish a black man's empire in Africa. Written for the colored race, the play is frank in its discussion of the colored man's problems. The prejudices and superiorities of the white race envelop him, killing his ambition, crushing his hope of ever working out from under the white man's domination or of correcting the white man's prejudiced misunderstanding.

The hero of "Big White Fog" loses his savings and his faith, his family disintegrates, and in his last stand against eviction he is killed in a brush with the law.

A colored cast, headed by Canada Lee, Hilda Offley, Edward Fraction, and Louise Jackson, gives the play a better than average presentation.

• • •

The white folk came off poorly with their one offering. This was a summer theater musical revue called "'Tis of Thee." It was tried out originally at Forest Park, Pa., last August. Looked pretty snappy and interesting there, they say. But it was dull and depressing on Broadway.

Colored People Produce 2 New Broadway Plays

NOV 3 1940

By Burns Mantle.

NEW YORK [Special].—Some one might pause this preelection Sabbath morning to call the attention of the colored race to a minor triumph of sorts. However slow it may consider the progress it is making in its standing protest against the prejudices and economic domination of the white race, it [the colored race] did produce two of the three new stage entertainments offered in New York last week, and with better than fair results.

That is certainly progress of a kind.

"CABIN IN SKY" MAY BE FILMED

Plans Afoot to Put Broadway Play on Celluloid, With Rochester in Star Role.

DEC 28 1940

NEW YORK, Dec. 26.—The success of "Cabin in the Sky," starring Ethel Waters, Dooley Wilson, Rex Ingram, Todd Duncan, Katherine Dunham and a host of colored artists, is something that nobody can deny. In the face of that achievement, all sorts of rumors of better things in store are using the Broadway Cabin as target number one. The latest food for round-table discussion is a possibility that the opus might soon receive a screen adaptation. The version is to be independently financed with no definite studio stamp upon it. Lynn Root, who did the book for Broadway consumption, has added a more serious note to the rumors by already preparing a breakdown screen treatment of the Lord and the Devil musical.

Notwithstanding the colossal success Dooley Wilson has made as Little Joe on the stage of the Martin Beck Theatre, Eddie Anderson, famed "Rocvhester" of radio and screen, is being sought for that role. Ethel Waters, chief star, will remain intact, as will most of the present cast in the event that the present rumors jell into reality.

THE PLAY

Ethel Waters Heads Players of 'Cabin in the Sky,' a Musical Fantasy With a Negro Cast

OCT 27 1940

CABIN IN THE SKY, a Negro fantasy in two acts and nine scenes. Book by Lynn Root. Lyrics by John Treville Latouche. Music by Vernon Duke. Entire production directed by George Balanchine; dialogue staged by Albert Lewis; settings and costumes designed by Boris Aronson; produced by Mr. Lewis, in association with Vinton Freedley. At the Martin Beck Theater.

Georgia Brown.....Katherine Dunham
Dr. Jones.....Louis Sharp
Brother Green.....J. Rosamond Johnson
Lily.....Georgia Burke
Petunia Jackson.....Ethel Waters
Lucifer, Jr.....Rex Ingram
"Little Joe" Jackson.....Dooley Wilson
Imps.....Archie Savage, Jieno Moxzer, Rajah Chardieno, Alexander McDonald
T. Lawd's General.....Todd Duncan
Fleetfoot.....Milton Williams
John Henry.....J. Louis Johnson
Dude.....Al Moore
First Henchman.....Earl Sydnor
Second Henchman.....Earl Edwards
Third Henchman.....Maurice Ellis
Devil's Messenger.....Al Stokes
Messenger Boy.....Wilson Bradley
Domino Johnson.....Dick Campbell

By BROOKS ATKINSON

Perhaps "Cabin in the Sky" could be better than it is, but this correspondent cannot imagine how. For the musical fantasy, which opened at the Martin Beck last evening, is original and joyous in an imaginative vein that suits the theatre's special genius. Lynn Root began it by writing an extraordinarily fresh book about heaven, hell and the common earth where black people work out their destiny. By great good fortune every one associated with him has met him on equal terms. For it would be difficult to prove that the book is happier in style than George Balanchine's lyrical direction or the excellent performance by a singularly well-chosen Negro cast.

* * *

Ethel Waters has been essential to happiness in the theatre for some time. But she has never given a performance as rich as this before. She is cast as Petunia, faithful wife of an ingratiating rascal who has the greatest difficulty in walking the narrow path to heaven. Without once stepping out of character or assuming the airs of a star performer, Miss Waters captures all the innocence and humor of a story-book character, investing it also with that rangy warmth of spirit that distinguishes her acting. At the present moment, this theatregoer imagines that he has never heard a song better sung than "Taking a Chance on Love," music by Vernon Duke, lyrics by John Latouche and voice and acting by Ethel Waters. She stood that song on its head last evening and ought to receive a Congressional medal by way of reward.

* * *

According to Mr. Root's dark-[illegible] fable, heaven and hell are unonly aroused over the fate of [illegible]oe" Jackson. By strict ac[illegible] ought to go below, for he has been running around with a flighty baggage, shooting craps and behaving outrageously. But he is a likable wastrel, and Petunia, his wife, is highly regarded in heaven. Chiefly out of respect for her, "Little Joe" has a second chance to acquire virtue on earth. Since Dooley Wilson plays the part of "Little Joe" with a kind of discouraged bewilderment and since Katherine Dunham plays the baggage at a blistering temperature, the triangular frolic is comic, disarming and incendiary by turns and "Cabin in the Sky" ranks with the best work on the American musical stage.

Negroes can act with abandon and with infectious enjoyment when the occasion is right. Rex Ingram, for example, has a gleaming magnetism that stretches the seams of any part he plays. As a parson and leader of the chorus, J. Rosamond Johnson has a beat and a wholesomeness that shake a show into vigorous shape. George Balanchine is artist enough to appreciate the gusto of the people he is working with in this performance. Musical shows seldom acquire dancing such as he has directed here—motion in many lines set on fire with excitement. If the rules of Equity permitted, probably the dancers in "Cabin in the Sky" would be glad to pay Mr. Balanchine something for the privilege of appearing under his direction, for he has released them from the bondage of hack dancing and ugliness.

* * *

As a matter of fact, the joy of creative work shines out of all the corners of Mr. Root's fantastic cabin. Vernon Duke has written racy music in several veins from song hits to boogie-woogie orgies. Mr. Latouche has composed crisp and jaunty lyrics. As scene and costume designer, Boris Aronson has done his finest work, giving to pure imagination many vivid shapes and flaring colors. Put "Cabin in the Sky" down as a labor of love by a group of theatre people who have enjoyed working on something that is bursting with life. Mr. Beck will need plenty of fire insurance as long as "Cabin in the Sky" remains at his theatre.

THE THEATERS

By RICHARD WATTS Jr.

OCT 26 1940

"CABIN IN THE SKY," a new musical with a book by Lynn Root, lyrics by John Latouche, music by Vernon Duke, settings and costumes by Boris Aronson, staged by George Balanchine and presented by Albert Lewis in association with Vinton Freedley at the Martin Beck Theater with the following cast:

Georgia Brown.....Katherine Dunham
Dr. Jones.....Louis Sharp
Brother Green.....J. Rosamond Johnson
Lily.....Georgia Burke
Petunia Jackson.....Ethel Waters
Lucifer jr.....Rex Ingram
"Little Joe" Jackson.....Dooley Wilson
Imps.....Archie Savage, Jieno Moxzer, Rajah Chardieno, Alexander McDonald
The Lawd's General.....Todd Duncan
Fleetfoot.....Milton Williams
John Henry.....J. Louis Johnson
Dude.....Al Moore
First Henchman.....Earl Sydnor
Second Henchman.....Earl Edwards
Third Henchman.....Maurice Ellis
Devil's Messenger.....Al Stokes
Messenger Boy.....Wilson Bradley
Domino Johnson.....Dick Campbell

Negro Fantasy

ALTHOUGH it is, in its fashion, a morality play, "Cabin in the Sky" has a kindly word to say about sin. In fact, it is pretty enthusiastic about it, giving it the best of the argument for most of the course of the new musical show. In the manner of such works, it has a fascinating propensity for making wickedness bright and exciting up to the time for the final curtain and then in the last moment, coming out strongly on behalf of virtue. In a few words, I think the new musical show is fine when it is going gay in night clubs, permitting the magnificent Miss Ethel Waters to sing a lively song and providing a chance for the alluring Miss Katherine Dunham to go into her somewhat orgiastic dances, and not nearly so good when it tries to be a sort of blackface "Liliom." Since, however, there is more gayety than pseudo-morality in "Cabin in the Sky," it emerges on the whole as a lively musical show.

* * *

Since the sections of the new work that are just frank and straightforward musical show are so much the best, I think I should tell you about them first. There is, for instance, a vigorous and rather striking score by Vernon Duke and some good lyrics by John Latouche. In particular, a song called "Taking a Chance on Love," as brilliantly presented by Miss Waters, is so gay and charming that one hates to think how the radio is certain to go to work on it from now on. The next most entertaining pieces are "My Old Virginia Home on the Nile" and "Honey in the Honeycomb," but almost all of the numbers are attractive. In addition, the dancing is brilliant and is a great credit to George Balanchine, who staged it, but most of all to Miss Dunham, who is splendid in all of her numbers. Getting around to such things, the sets by Boris Aronson are helpful, too.

* * *

The people are fine, too. Miss Waters is, of course, one of the great women of the American stage, and as the faithful wife of the narrative, she is, as usual, brilliant in both her musical numbers and her acting. There is no one in our theater who has a more heroic quality

Katherine Dunham

In "Cabin in the Sky"

than Miss Waters, and she can likewise be wonderfully gay and humorous when her scenes call for it. Miss Dunham is both an exciting young woman and a most provocative dancer, and, as one of the chief representatives of evil in the plot of "Cabin in the Sky," she makes virtue seem additionally dubious. I like her best in that "Honey in the Honeycomb" number. The men aren't bad, either. Dooley Wilson, as the weak husband saved from eternal punishment by his wife's prayers; Todd Duncan as the representative of Heaven and Rex Ingram as the agent of Hell are excellent. Incidentally, Mr. Ingram, who plays Lucifer's son in the new show, was the Lord in the screen version of "The Green Pastures," which may prove something or other.

* * *

As for the story framework, it is all about the battle between Lucifer Jr., and the Lord's General for the soul of one "Little Joe" Jackson. At the plea of Joe's wife, Heaven permits the dead man to return to earth for six months to prove that he can lead a good life. I may add that he has a hard time of it and just makes it in the end. It seems to me that this story, falling as it does between a Negro fable and an attempt to do something so much like "Liliom" in blackface, is far from successful. It has neither the quality of simple race legend nor expert dramatic imagination; it has neither the dignity and sweetness of "The Green Pastures" nor the gay invention of the Broadway musical show. There is something unhappily fraudulent about it all. But then "Cabin in the Sky" gives you a boogy-woogy number in a night club, permits Miss Waters to sing or Miss Dunham to dance, offers a piece such as either "Dem Bones" or "Savannah" and such faults do not seem so important.

Cabin In Cotton To Have New Script

Radio Station and Miss Pittman Anxious To Give Listeners The Kind of Program They Want

DEC 14 1940

Several changes in the weekly program, "Cabin in The Cotton," heard each Sunday night over radio station WKY at 10:05, were in the making at the downtown studio last week. Many listeners have made suggestions and recommendations for certain changes in the program that features the Evelyn Pittman choir and an all-colored cast. The program, as first offered for experiment purposes, carried numerous jokes and stories along with the singing of the Evelyn Pittman choir. After many requests from radio fans and the press, the program is to be changed and instead of jokes and stories, a religious talk will be heard each week. The WKY program manager is also trying to find an afternoon spot for the "Cabin in the Cotton" program.

The Evelyn Pittman choir gained national recognition within the last year. They were a part of the official program of the National Negro Business League in its conventions both at Oklahoma City and Detroit, Michigan. They have appeared in programs in most of the larger cities of Oklahoma and during the summer months filled several out-of-state engagements.

Radio fans will be glad to know that this fine choir will be featured with such a high type program as the new "Cabin in the Cotton" to be on the air weekly as usual, but with an entirely different script.

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

'The Mikado' Joins the Union

Wholesale Employes Score Huge Success In Revised Operetta

Daily Worker
7-10-40

By Ralph Warner

The boys and girls of Local 65 never dreamed so much fuss would be made about them. They work all over town, in warehouses, loft buildings, doing everything from pushing handcarts around or examining textiles. They used to work for 72 hours a week and their pay was whatever the boss decided to give them.

Six years ago they organized into a union. It helped them, but these hard-working boys and girls wanted a progressive union. They decided to enter the CIO when the opportunity arose, because they would have more to say about their own working class destinies.

And now they are actors and actresses, growing famous momentarily because of their appearances at the World's Fair in connection with the Trade Union Athletic Association's festival, which ended last Sunday.

"The Wholesale Mikado" is the reason for their fame. Also a page in PM which somehow blew up their achievements into tremendous proportions. But the boys and girls of Local 65 of the United Wholesale and Warehouse Employes, CIO, are not a bit deceived by all the publicity they have received. You see, they have felt marvelous ever since their union won for them the 40-hour week, a fixed wage scale and many other rights which had been withheld from them in the old days. They understand the value of a closed shop and a contract with the bosses. And being happy about that, why shouldn't they sing and dance?

For "Wholesale Mikado" is a gay romp which puts to shame much of the serious, heavy material which is used by so many theatre groups in the mistaken idea that you can pour the progressive theatre into people. You can't. The way you create a workers' theatre is for the theatre to come out of people, the way "Wholesale Mikado" came out of Local 65.

The Boss Is The Villain

First there was the Gilbert and Sullivan operetta. Everyone knows it. And then the WPA came along in Chicago and a swing version with a Negro cast made a big hit out of the old show.

One day when the recreation and cultural division of Local 65 was having a discussion, someone said: "Why not do a burlesque of 'The Mikado.'" Said was done.

And so the crowds which jammed the Assembly Hall at the Fair on two Sundays saw a show with music by Sir Arthur Sullivan and words by everyone. Collectively the cast of the show has written the lyrics, the lines and directed the complicated business and dances of the tabloid musical play.

The Boss is the villain of "Wholesale Mikado." He sings a parody of "Tit-Willow" which literally knocks 'em dead from the front row to the last. The heroes are, of course, the union conscious workers. And you'll find plenty of action when these solidarity boys run up against some other workers who are not convinced about the union. They begin to show them, in song and dance, what it means to fight for better working conditions, win them, and then organize a strong, healthy union like Local 65.

The result is a gusty, strong and healthy show, with specialty dances, lots of comedy and much good sense. The three little maids from school become three little girls from an open shop and there's a strike—which is won, of course, and much support from the audience, which knows and understands every detail of the performance.

"Wholesale Mikado" was democratically conceived and written. The production has a staff headed by Solly Molofsky; but the rank and file actually determines what goes in and what comes out of the show. Several fine performances are given by the cast, especially one by jolly Bernard Shapiro, who has a fine voice and personality and who literally makes the rafters ring with laughter.

The cast includes Harry Wilson, Max Bagel, Bernard Shapiro, Dave Lichtblau, Dave Dordick, Gideon Rosenbloom, Shelley Drinkhaus, Larry Shapiro, Sadie Mutchnik, Rhoda Edelman, Rhea Zaner, Margot Whitney, Elsie Lewison and Esther Weiss.

They are all in fine fettle and you'll see their faces not only on this page today, but in numerous national magazines, for the idea of a bunch of boys and girls who can democratically create a swell show has hit the popular fancy. If you get the opportunity, don't fail to see "Wholesale Mikado" and meet the boys and girls of Local 65. It's swell—and so are they.

Nashville. Tenn. Tennessean
June 9, 1940

NEGRO LIFE DRAMA AT FISK THEATER

Patron's Performance for Langston Hughes Play Monday Night

A poetry-play by Langston Hughes, "Don't You Want To Be Free?" will be given at the Fisk University Little Theater at 8:30 o'clock tomorrow night, a patron's performance to lend encouragement to the building of a Negro community theater. The players are the Suitcase Theater, under the direction of Alberta Jackson and Naomi Robison.

A drama of Negro life from slavery through the present time and into the future, the play was given for the first time two years ago in New York City, and since then has been seen in Boston, Detroit, Los Angeles and other communities having been introduced to the South only a few weeks ago wher the cast of more than 25 was presented at the Ritz Theater.

ROBESON MAY PLAY NEGRO EXPOSITION

Courier 7-13-40
Pittsburgh Pa.

NEW YORK, July 11—With plans all but completed for his first national tour of America in many years, Paul Robeson, world-renowned bass-baritone, is at present considering an offer to appear in a concert for the American Negro Exposition in Chicago early next month.

In regards to his first tour in this country in four seasons, the great singer-actor will start here October 6th at Carnegie Hall, after which he will sing at many universities. Included among them will be his own alma mater, Rutgers, at New Brunswick, N. J.; Colgate, at Hamilton, N. Y.; Northwestern, at Evanston, Ill.; Penn State, at State College, Pa.; Brigham Young, at Provo, Utah; Columbia, here, and at the Universities of Minnesota, Washington, Oregon and North Dakota.

Mr. Robeson will be soloist in four performances of the Philadelphia Symphony orchestra in December, including a second showing at Carnegie Hall the same month in addition to an appearance in Town Hall during the Endowment Fund series and at the Institute of Arts and Sciences, McMillen Theater, Columbia University, November 7th.

The pending tour will be under the direction of the Metropolitan Musical Bureau.

July 28, 1940

'Wings Over Jordan' At City Auditorium

"Wings Over Jordan," the famous Negro chorus, will be presented in the City Auditorium Monday evening at 8 o'clock. The program will feature Negro spirituals and plantation melodies.

The chorus is composed of 38 singers, including leading colored singers.

Half of the Auditorium has been reserved for white patrons. Special arrangements have been made for out-of-town visitors.

Greenville. S. C. News
July 27, 1940

Negro Choir Heard In Benefit Concert

Wings Over Jordan Group Appears On Textile Hall Program

"Wings Over Jordan," famed negro choir, presented a song program at Textile hall last night for the benefit of Phillis Wheatley center.

Authentic racial music, sung in the style made famous on the regular "Wings Over Jordan" Columbia Broadcasting system program, featured the concert.

Such negro spiritual as "Wheel In A Wheel" and "I Must Keep a-Movering" were included in the program.

Greenville. S. C. Piedmont
July 26, 1940

Jordan Choir Sings Tonight

Celebrated Radio Company To Appear In Textile Hall At 8:15

The famous Wings Over Jordan negro choir from Cleveland, Ohio, will present a concert in Textile hall tonight at 8:15 o'clock under auspices of the Phillis Wheatley association.

The singers will render authentic negro spirituals. They appear regularly on a national broadcasting system and have made personal appearances in many cities.

Seats will be reserved tonight for white persons. Worth Kramer, former program director of a Cleveland radio station, directs the choir.

POLLS APPEAR TO BE SQUEEZING THEM OUT OF THE PICTURE

Billy Rowe Voices Apprehension Over Future of Our Musical Greats—Cites Latest Poll of Martin Block.

By BILLY ROWE
(Theatrical Editor)

NEW YORK, July 11—For some time now there has been a question in the writer's mind as to just where colored music and musicians are headed? More so now than ever before it seems to be a question without an apparent answer, but when you go beyond the surface, you can almost be certain that under the present set-up the answer is nowhere.

For more than ten years now, big colored bands with the ability to draw a crowd, and talented individual musicians who have started new trends have found little or no outlet for their wizardry. A fact due not to themselves or a lesser love on the part of the public for that brand of syncopation, but to the ever growing field of carbon copies of the opposite and predominating race. During that time racial prejudice in the musical profession has taken a keen and decisive beating which is a good sign, but of little or no value to the colored man, for during that time he has given more than he has received.

Aside from the white who has all but stolen every ounce of the American Negro artist's originality and set himself up as king in a field that he neither created or kept alive when it lagged most, there seems to be a plot indigenous in the halls of those who designate the greats of the profession from year to year.

To bear out this statement one only has to divert back to any musician's poll of the last five years in any of the musicians' journals on paper or on the radio. There, in the choice spots from one to ten, will always appear the names of white bands made famous by radio technicians, notwithstanding their backless rhythm when in the open or in person onstage. Yet, despite that fact, they're rated over the greatness of Duke Ellington, the solid rhythm of Count Bassie, the close swingship of Louie Armstrong, the natural ability of Erskine Hawkins, the talented offerings of Andy Kirk, the superbness of Ella Fitzgerald and Coleman Hawkins plus the aboriginality of Cab Calloway.

In the latest poll conducted by radio emcee, Martin Block, the listing of colored bands started in 11th place with Count Basie, Erskine Hawkins was 17th with Jimmie Lunceford, Duke Ellington, Coleman Hawkins and Earl Hines in that order further down the list. As usual, Glen Miller, Benny Goodman and Tommy Dorsey were listed in the first three spots. To be sure one can not discredit the finesse of these white bands whose every note is moulded on the discovery of many of the colored bands they top. To get around any argument that one might offer, such ratings are supposedly based on popularity, but the explanation never carries enough stress to show the difference between so-called popularity and real talent which always leaves the public automatically declaring a winning band, not only the most popular, but the most talented which in the face of the trend in modern music first created by W. C. Handy, and other colored men of his era, is a subtle way of squeezing the Negro out of the picture.

In lieu of what he has contributed to the profession and what he has to offer, the Negro musician deserves a much fairer chance and if it is true that racial prejudice is really on the run in that branch of Americanism, then why not render unto the colored artist that which is his by creation and unto the white that which is his by imitation.

Social Evaluation Of Religion "Wings Over Jordan" Subject

PHYSICS GREAT, BUT—

Physics has discovered the laws which govern the structure of matter; that the atoms and electrons are subject to mathematical ...

Psychology has acquired a significant understanding of the structure and functions of personality, but it has no answer for childhood's simple question "Who am I?"

The failure of science to give insight into these aspects of the social situation leaves man necessarily dependent upon religion as a means of social control.

Man is now confronted with a collapse of his costly economic system The prevalence of widespread employment, destruction of vast quantities of hard-earned wealth, loss of personal morale, the growth of indulgent self-centeredness, the degredation of statute law, and the imperialism of powerful national states. It has been found through the ages that religion is the only thing that lasts.

RELIGION AFFECTING BEHAVIOR

Religion not only gives expression to man's desires, but it sets up important social objectives for human behavior. It seeks to develop insight into the final values of human experience and to describe the perfect conditions in which the struggle should be carried on. Its rewards are secured only after strugggle and effort; its satisfactions are gained not by retreat but by attack.

Religion not only sets standards for human conduct, but it stimulates behavior consistent with these standards. Sympathy, love of justice and devotion to human welfare are encouraged, greed, passion and selfishness are condemned. Whatever its emotional appeal, however, it is religion, and religion alone that supplies the inner compulsions to any behavior above the minimum prescribed by the law.

The law sets forth what may be done if satisfactory group life is to be maintained; religion describes what should be done if a fuller, richer life is to be experienced, whether by individuals or groups. It is to oe noted that few if any of the inspired leaders of the great modern religious organizations were able to develop their institutions to promulgate their teachings. It was their risciples who accomplished this work.

ATTITUDE AFFECTS CHURCH

The sacredness of the church is not a question of its source, but of the attitude of its members. The chusch can provide motives which make men willing to use reason in solving their social and economic problems. The church cannot eliminate narrowness or bigotry, but it can bear constant witness to the moral unity of the race and necessity for conduct motivated by understanding and goodwill.

The most ominous ailment of the church is its irrational sectarianism Let it be granted that no one creed, no single set of religious practices, no given form of institutional organization, however elaborate, will meet the religious needs of all sorts of people.

However the division and subdivision of religious organization into many weak and warring denominations and sects on the basis of meaningless differences in belief leading to petty religious loyalties, narrow partisanship and rigid intolerance sentence the church to ineffectiveness and futility.

In spite of the shortcomings of our present day religious practices, the only solution for our social and economic ills is not to be found in high sounding legislation or round-table talks of the powers that be, but in a nation-wide movement—the unity of all creeds into one band of Christian fellowship, founded on the principle of God our Father, Christ our Redeemer, and man or brother.

REV. DR. J. D. HOWELL

In response to many requests, the Tribune every week brings the address delivered on Sunday as part of the renowned "Wings Over Jordan" radio program. This the second in the series, by the Rev. J. D. Howell, pastor, St. Stephen AME Church, Detroit, for the past 18 years. Dr. Howell, a native of Little Rock, has pastored churches in Canada and the United States. He has increased his present membership from 800 to 3,200 and has one of the largest Sunday schools in his district. Dr. Howell has traveled extensively in Europe. Philander Smith, Garrett and Northwestern are among his colleges.

"Wings Over Jordan" is conducted by its originator, the Rev. Glenn T. Settle, of Cleveland; Worth Kramer is music director. WGAR is the Cleveland station of the Columbia Broadcasting System over which the program is heard.

Macon, Ga., News
August 14, 1940

Famous Negro Choir To Sing Tomorrow At Ball Park Here

Transportation to Luther Williams park for the presentation of Wings Over Jordan, famous Negro choir, will be provided tomorrow night by a special cab service, sponsors of the entertainment announced today.

Negro cabs will operate from Cherry and Broadway directly to the park with minimum loads of five persons at 25 cents a load.

Proceeds from the entertainment, starting at 8:30 o'clock, will go to Georgia Baptist College here. A section of the stand will be reserved for white persons. Tickets are selling in advance for 40 cents, at the box office for 50 cents.

The choir will lead community singing.

THEATRICAL INDIVIDUAL
TROUPES ETC
A1940

As "Native Son" Is Turned Into Stage Production

Daily World 1-31-40 Atlanta, Ga.

Richard Wright, right, author of America's best-seller, "Native Son," is shown here working with Paul Green, noted playright and author preparing a stage production based on the famed novel of Negro life in Chicago. This photograph was taken at Chapel Hill, N. C., where Mr. Green is a professor at the University of North Carolina.

Famous Choir Heard In Bowl

Advertiser

'Wings Over Jordan' Is Applauded By Large Crowd

1-31-40

Both colored and white Montgomery turned out by the thousands last night to hear the Cramton Bowl concert of the justly famous "Wings Over Jordan" choir.

1-31-40

The chorus of some 30 negroes sang, at times as one voice and at others like an orchestra of many instruments, a full concert of spirituals that brought [illegible] many times stopped the program for numbers to be repeated.

Montgomery

The genius of the director, Worth Kramer, was proved again and again but outstandingly so in the performance of "You Can Tell the World About This," a number with almost as many parts as there were voices and all superbly blended. The performance of a tenor soloist with a remarkably high, clear voice was especially pleasing in "I Want Jesus to Walk With Me."

Also winning especial acclaim for their fine musical qualities were the renditions of "In the Kingdom of the Lord," "I Couldn't Hear Nobody Pray," "Ain't Going to Study War No More," and "I Want to Die Easy."

The free and natural singing of the choir, without accompaniment, and in the best traditions of the negro spirituals, made a tremendously moving and appealing program.—S. E. C

'Native Son' to Be Made into Play, Report

Pictures

2-3-40

Washington

CHAPEL HILL, N. C.— Richard Wright's best seller, "Native Son," is being worked into a play by its author and Paul Green, author of the Pulitzer Prize winner, "In Abraham's Bosom," and other plays of Negro life, it was announced here this week.

John Houseman, sponsor of the Mercury Theatre headed by Orson Welles, is interested in producing the play, it is reported, and is expected to confer with Wright and Green soon.

Preparing "Native Son" for State Debut

Amsterdam
8-3-40
New York

Paul Green, noted playwright, and professor at the University of North Carolina, is shown with Richard Wright, author of "Native Son," one of the literary best sellers of the year, as the two collaborate in preparing a stage production based on the sensational novel. Wright journeyed down to Chapel Hill, N. C., site of the university, to join Green in the work and this picture was taken there.

'Wings Over Jordan' Outdraws Klan Parade In Greenville, S.C.

Call
8-9-40
Atlanta City Ma

GREENVILLE, S. C. — (ANP) — Last Thursday night the Klan staged a parade up the main street to the city park where the usual ceremonial was held an some dozen new members were initiated.

The entire klan show was free and the public was invited ot attend. The attendance was somewhat of a disappointment to the sponsors. Friday night the Wings Over Jordan appeared here with paid admissions and outdrew the Klan free show.

Although highly publicized in advance, the klan parade was viewed only by the usual crowd of night windowshoppers along Main street. Some 40 odd cars carrying 200 klansmen unmasked, as was ordered by the imperial wizard some months ago, were in the procession.

While no klansmen were masked with the old style hood, the majority were smoked glasses a la Hollywood and as one wag remarked, only a mother would have known them.

A number of the cars bore crudely printed signs on white cloth. One sign in particular missed fire intended to read "No Fifth Column in U. S. A., K.K.K." The "No" for some reason was not visible and to most spectators it read, "Fifth Column in the U. S. A. K. K. K."

A young white child viewing the parade with his mother was overheard to say: "Mother, who are those people?" "That is the Ku Klux Klan, dear." "Are they white people, mother?" "Yes, they are white." "What do they do, mother?" "They claim to make people behave, dear." "But why, mother, if they are white and make people behave, do they dress so funny and wear dunce caps?"

Norfolk, Va. Pilot
August 9, 1940

Famous Negro Choir Will Sing In Portsmouth

'Wings Over Jordan' Appearance August 13 Sponsored by Churches

"Wings Over Jordan," the nationally known chorus of 35 radio broadcasting artists, will come to Portsmouth in person on Tuesday, August 13, under the auspices of the Associated Churches of Norfolk and vicinity. The Rev. C. P. Madison, pastor of Second Calvary Baptist Church, of Norfolk, is chairman of this association, which comprises many prominent and civic organizations of this vicinity.

The concert, which is scheduled to begin at 8 p. m., will take place in Warren Stadium in Portsmouth.

The Rev. Glenn T. Settle, the originator of "Wings Over Jordan," and pastor of Gethsemane Baptist Church in Cleveland, O., will appear in Portsmouth with the chorus, which is under the direction of Worth Kramer, former program director of radio station WGAR in Cleveland. Kramer is said to be the only white director of a Negro choir in the United States.

Kramer Likes Group

"Wings Over Jordan" was originated by Mr. Settle more than two years ago when he approached Mr Kramer at WGAR and asked for an audition for the Gethsemane Choir Mr. Kramer was enthusiastic in his praise of the group, and scheduled them to provide music for the "Negro Hour," heard each Sunday morning on his station. Six months later, through Sterling Fisher, educational director of the Columbia Broadcasting System, the Gethsemane Choir became a feature of the nation-wide broadcast known as "Wings Over Jordan."

Soloists To Be Heard

Soloists to be featured at the "Wings Over Jordan" concert include Paul Breckenridge and Albert Meadows, tenors; Olive Thompson and Martha Spearman, sopranos, and Williette Firmbanks contralto. These singers have been featured in over 165 concerts throughout the Eastern, Central and Southern portions of the country.

When "Wings Over Jordan" appears in Portsmouth, it will mark their first presentation in this city. Following the program in this city the troup will travel to Williamsburg, Macon and Augusta.

Greenville, S. C. Piedmont
July 24, 1940

Directs Choir

Worth Kramer, director of the famed negro choir, "Wings Over Jordan", which will appear in a concert in Textile Hall Friday night for benefit of Phillis Wheatley center.

City Concert Program Set

'Wings Over Jordan' Singers To Render 16 Selections Here Friday

"Wings Over Jordan", nationally known negro choir, will give a concert of authentic racial music in Textile Hall Friday night at 8:15 o'clock for the benefit of Phillis Wheatley center.

The group is directed by Worth Kramer, former program director of a Cleveland, O., radio station, who resigned that position to direct the unit after he first heard it as a church choir.

Program for the concert:

Part One

1. "Wheel In A Wheel"
2. "I Couldn't Hear Nobody Pray"
3. "Where Shall I Go To Ease My Tremblin's Mind"
4. "I'm Waiting For Jesus, He's Waiting For Me"
5. "Show Me The Way"
6. "He'll Understand, He'll Say 'Well Done'"
7. "I Must Keep A Moving"
8. "I'll Be A Servant"

Part Two

1. "I Cried And I Cried"
2. "When Life Is Over"
3. "Wade In The Water"
4. "When I've Done The Best I Can"
5. "I Want To Die Easy"
6. "In The Kingdom Of The Lord"
7. "You Can Tell The World About This"
8. "I Want Two Wings To Fly Away".

The choir broadcasts every Sunday over a national radio network and has appeared in concerts in nearly every large city in the nation. Olive Thompson, Martha Spearman and Williette Firmbanks are soloists.

Charlotte, N. C., News
July 25, 1940

Negro Choir Wins Praise

Reception Called Best Of Nationwide Tour

By LOUISE YOUNG WORKMAN

A crowd of 3,000 persons jammed the Armory Auditorium last night to hear an inspiring program of Negro spirituals sung by the famous "Wings Over Jordan" choir of 36 voices. Nearly 500 white people joined the Negro audience in showering applause upon the choir and its conductor, Worth Kramer of Cleveland, Ohio.

Beginning and ending with prayer, the program was throughout religious in nature. Negro spirituals, new and old, with compositions popularized by the choir's weekly broadcast appeared on the program. All were sung with that peculiar fervor and simplicity characteristic of the Negro. The hit of the evening was Olive Thompson, soprano, of Cleveland, who received the record number of four encores for her singing with the choir of "In the Kingdom of the Lord." Opening wide her mouth, the soprano, sang with moving fervor "Study War No More," "I want two Wings to Fly Away," and other numbers with the support of the choir.

The Rev. Glenn T. Settle, of Cleveland, a native North Carolinian, founder of the organiza-

Worth Kramer, conductor of the Kingdom of the Lord;" "Nobody Pray," assistant director Keep Movering Along;" "I of the choir, as soloist, which was Must Walk with Me;" sung again and again as applause Jesus to Want for My Lord;" continued; "I'm Troubled in My Be a Servant and Say Well-Mind" featuring the bass section "I'll Be A Servant" sponse to applause and "I Want Two Wings." Sins Away;" "Study A committee of Negro ministers, "Over My Head;" My Lord," featur headed by the Rev. G. W. Hunter earman, of Macon sponsored the choir's appearance o Die Easy When Paul Breckenridge, "I Couldn't Hear

CONDUCTOR AUTHORITY

THEATRICAL - 1940
INDIVIDUAL TROUPES, ETC.

'Tropical Pinafore' In Loop April 12

The first Race woman in the United States to sing the title role in "Aida" was Miss LaJulia Rhea, who will play the lead in "Tropical Pinafore," a Gilbert and Sullivan operetta, opening at the Great Northern theatre on April 12, under the auspices of the American Negro Light Opera association.

Miss Rhea, a soprano, has had much experience in the world of theatre, concert and radio, culminating in her Civic Opera appearance in 1937, at which time she feels she achieved something unusual.

Having studied with Mr. and Mrs. Herman Devries and Isaac Van Grove in Chicago, and with Romano Romani in New York, Miss Rhea won several contests for the excellent voice quality she possesses. Among contests won was a Major Bowes first prize award, after which she traveled with Unit No. 2 for some time.

"Rhapsody in Black" and "Blackbirds" were two of the successful hits in which she sang. In "Rhapsody in Black," she was, for a year and a half, a member of the celebrated Cecil Mack choir.

Since having made her debut in 1929 at Kimball Hall, with excellent notices, Miss Rhea has aspired to reach the heights for both herself and her people.

GREAT ARTIST

MISS MURIEL RAHN

Popular dramatic star was guest singer on the Tuskegee Founder's day program staged at Church of the Master in Harlem, Sunday. Miss Rahn is the wife of Producer Dick Campbell.

'Hot Mikado' Not So Hot

PITTSBURGH, Pa., April 12 — Playing return engagement last week at Nixon, Bill Robinson's "Hot Mikado" did about half its original gross. Box office receipts showed approximately $10,500 at $2.75 top against $21,000 in December.

The opinion expressed here is that there has been too many musical shows this season. Last year, town had only three altogether.

Thugs Threaten To Kidnap Son Of Stepin' Fetchit

NEW YORK, April 12—Winnie Johnson, former Cotton club beauty and the wife of Stepin Fetchit, is receiving threatening letters, it was learned this week. They carry no name and contain threats to kidnap her son, Donald.

When questioned at the home of her parents here she had little to say. She did, however, admit that she had received several letters within the last two weeks in which threats were made to take her boy away from her.

Her father Harold (Monk) Johnson, former all-round athlete, was especially bitter.

The Fetchits have lived together for only a very brief time since their wedding which received much publicity.

Atlanta, Ga. Constitution
July 29, 1940

Negro Radio Choir Will Sing Monday

"Wings Over Jordan," famous Negro radio and concert choir, will sing at 8:15 o'clock tonight in the municipal auditorium under sponsorship of the Atlanta Citizens' Committee, the Rev. B R. Holmes, chairman.

Among songs to be offered are "Somebody Touched Me," "I'm Waiting for Jesus," "Ain't Gonna Study War No More," "March Down to Jordan, Halleluyah," "I Couldn't Hear Nobody Pray," "I'm Troubled in Mind."

Greenville, S. C. Piedmont
July 25, 1940

Famous Choir Appears Here

'Wings Over Jordan' Group Sings Tomorrow Night In Textile Hall

"Wings Over Jordan," famed negro choir from Cleveland, will present a concert in Textile hall tomorrow night at 8:15 o'clock under auspices of the Phillis Wheatly association.

The choir will give a program of authentic negro spiritauls as well as other music. The group broadcasts regularly over a national broadcasting system and has sung in most large cities in the country.

The organization is directed by Worth Kramer, former program director of a Cleveland radio station who resigned to take chage of the group after he had heard it broadcast as a church choir.

Greenville, S. C. News
July 24, 1940

Negro Choir To Appear At Hall

"Wings Over Jordan," CBS Broadcasters, Sing Here Friday

"Wings Over Jordan," famous negro choir, will present a program of authentic racial music at Textile hall Friday night at 8:15 o'clock for the benefit of Phillis Wheatley center.

The group, which broadcasts every Sunday over the Columbia Broadcasting system and has made concert appearances in all the major cities of the nation, is under the direction of Worth Kramer who resigned his place as program director of a Cleveland, O., radio station when he first heard the group sing as a Cleveland church choir.

Olive Thompson, Martha Spearman and Williette Firmbanks are featured soloists with the choir.

Kirk-Williams-Richmond Trio At Palais Royale On April 15

Andy Kirk and his Clouds of Joy Orchestra, featuring that inimitable June Richmond, singer of sweet swing songs, and Mary Lou Williams, talented pianist, composer and singer, will appear here Monday night, April 15, at the Palais Royale Casino for a one-dance engagement.

The Kirk aggregation, which has attracted national attention during the past few years, is concluding a Southern tour before returning East. On its tour, the Kirk swing dance dispensers will enter Philadelphia on April 26, where they will engage in a battle of music at the Wharton Street Armory with Charles Barnet and Jimmy Gorham.

Miss Williams, who has made several recordings, recently collaborated with Paul Webster, trumpeter in Jimmy Lunceford's band, in waxing a title tune, "What's Your Story, Morning Glory?" which is to be released in the near future.

Miss Richmond has appeared with various name orchestras before joining the Kirk outfit.

Featured along with the orchestra are Pha Terrell, male vocalist, and Floyd Smith, swing guitar sensation.

The unit is credited with having popular well known songs and tunes properly fitted for lovers of hot swing. On a recent engagement in Knoxville, Tenn., Kirk and his Clouds of Joy proved a sellout while playing at Whittle's Ballroom. Hundreds were turned back and many advanced tickets had to be refunded to those unable to get in the ballroom.

Popular prices will prevail at the Palais Royale Casino for the appearance of Andy Kirk, whose sweet rhythm will be dished out to Norfolk dance lovers for five hours, continuously, from nine until two a. m.

51st Edition Of Silas Green Show Offered

Ford Wiggins In "Silas" Role For Thirtieth Year

BRUNSWICK, Ga. — The 51st annual edition of Charles Collier's "Silas Green" show from New Orleans opened its 1940 season here recently to a capacity audience—after the sale of tickets stopped before 8 o'clock and many persons had to be turned away.

This old epic of the rural South, in its new edition, presents a greatly enlarged cast including old favorites, augmented by a large contingent of big-time acts direct from the larger New York theatres and nite clubs.

STAGE ENLARGED

Owing to the increased cast, it was necessary to enlarge the stage ten feet.

This edition is staged and produced by the well-known Tim Owsley and it is said to be filled to the brim with effercescent comedy.

Of course, Ford Wiggins, now rounding out his 30th consecutive season with the show, still handles the "Silas" role. He is assisted by those two famous funmakers, Billy Mills and Lasses Brown. Other principals include: Cherry Griffin, Charley Rue, and Freddy Durrah.

New feature acts include Johnny Hudgins, international mimic direct from the Apollo Theatre, New York; Kid Lips Haskette, "king of clown drummers," who has toured the world; Edith and Danny, novelty rope dancers direct from the London and Paris music halls.

Pedro and Delores, adagic dancers of Cotton Club and Plantation fame; Dan Green, comedy trick bicyclist; All Gaines Brothers whirlwind acrobats from the Apollo Theatre, New York; Spencer and Sparky, late of Butterbeans and Susie Revue, and Cookie Howard, charming and flexible girl contortionist.

All dancing chorus numbers are directed and produced by that capable directress of dance, Myrtle Chaplin.

The company roster follows:

Charles Collier, sole owner and manager; Hortense Collier, treasurer; Charles Morton, assistant manager; Eddie Jackson, press representative; S. B. Warren, general agent; Glen Ingle, assistant; Tim Owsley, stage manager and producer; Eddie Washington, band and orchestra director with the following musicians: Roy Bowling, William Harris, George Scott, Johnnie Jones, Oliver Mason, A. D. King, Julius Fields, T. H. Jones, B .M. Edwards, John Blotch, William Bryant, Will Brown, Nathan Belvin, Bob Young, Robert Gant, Julius Stroud and Theodore Treville.

CHORUS LINEUPS

Chorus lineup: Myrtle Chaplin, Vera Gaines, Sarah Bennett, Margaret Cole, Helen Randall, Goldlee Morton, Helen Cheaton, Elsie Browning, Neda Raye McLaughlin, Anna Hooks and Pauline Bowling.

Little Charlie Morton, mascot of the show is introduced in full costume during the finale and his dancing is one of the real high lights of the performance.

LEROY COLLINS HAS RADIO JOB

Publicity Representative To Join Staff of Station WCNW

Announcement that Leroy Collins, long associated in newspaper and publicity circles locally, has been added to the staff of radio station WCNW, as a regular announcer and technician, created interest this week. Collins, it was said, will conduct a full half hour program daily under the billing of "Negro Appreciation Hour: the Voice of the Negro Community," from 5-5:30 p. m. weekdays. On Sundays the program will run from 9-10 a.m.

The show, which will offer both live talent and recordings, will include mostly material connected directly with Negroes, is designed to include commercials. The Apollo Dancing Studio in West 125th St., is reported to be the first sponsor, with a contract running from August 15 to October 10.

The regular programs will be initiated this Thursday, August 15, it was announced, and invitations for talent for the program have already been released widely.

WINGS OVER JORDAN COMES HERE SEPT. 13

Lions To Present Negro Singers In Charity Performance

Wings Over Jordan, widely popular, program of negro spirituals broadcast over the Columbia Broadcasting System each Sunday morning, will be presented in a charity performance by the Memphis Lions Club at the Auditorium Sept. 13.

Conducted by Worth Kramer, Cleveland radio executive, the program features an all-negro chorus and was originated by the Rev. Glenn T. Settle. Originally the choir of a negro church in Cleveland, the group was discovered and auditioned by Mr. Kramer's station. He put them on the air as a regular feature in July, 1937. The Columbia

Sunday program series was launched in January, 1938, and has been heard regularly in this area over WREC.

In the charity program at the Auditorium, Wings Over Jordan will present the same type of spirituals for which the group has become noted on the air.

Proceeds will be used in helping finance the Open Air School, Oakville Sanatorium, aid to the blind and other charities of the local Lions Club.

Dr. Casa Collier is chairman of the Lions entertainment program in this special presentation, and Barney Lazarus is publicity chairman.

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

Above: Maidmarie
This is Thelma Waide Brown, the Little Buttercup in "Tropical Pinafore," which will start swinging the familiar Gilbert and Sullivan tunes at the Great Northern theater on Friday night.

Abbie Mitchell And Marriott Score Here

Critics Like Their Work In Hit Play, "The Little Foxes"

When "The Little Foxes," Lillian Hellman's hit play, opened the Selwyn theatre, Monday, two Race players were seen in the cast. They are the veteran Abbie Mitchell and John Marriott. They have distinguished themselves not only in the Broadway run of the play which stars Miss Bankhead but they also were acclaimed on the tour thus far.

Of Miss Mitchell nearly everyone familiar with the American stage knows, but Marriott is a comparative newcomer. However, it may be said that hardly anyone has brought a better background and preparation than he to his calling.

Marriott came to Broadway from the Gilpin Players, oldest theatre group operated by our people in America. He was with them for 10 years, and played leads in such plays as "Porgy" and "The Emperor Jones." Behind that he has the training of an industrial chemist. His school is Wilberforce university, with graduate work at Ohio State university. He was instructor in machine gunnery during the last World war, and held a commission. Alpha Phi Alpha is his fraternity. He was a three-letter man in college, and played semi-professional baseball after school days.

Before "Little Foxes," John Marriott toured with "You Can't Take It With You" and "Three Men On A Horse." Watch him.

Katherine Durham's Group To Appear In Benefit

Critic Says She "Means To Dance What Anderson Does To Song'

By WILLIAM H. FERRIS

NEW YORK — Katherine Dunham and her all-colored dance group will give a special benefit performance for the New York Urban League at the Windsor Theatre at 48th Street, east of Broadway, Sunday evening, April 28.

Herman de Vries says of Katherine Dunham, "She is to the dance what Marian Anderson is to song." Robert Sylvester said in the New York Daily News, "The theatre has at last found its first really versatile colored star since the late Bert Williams."

The benefit performance is for the $10,000 annual Urban League fund, part of which will be used to renovate the League headquarters on West 136th Street or "to put the League house in order," to use a popular phrase.

The drive for the annual fund was started by the churches of Greater New York, who responded to the clarion call of James H. Hubert, executive director, on February 25.

The committee sponsoring the benefit performance took its cue from the church. This committee is as follows: Mrs. Wayman Coleman, Mrs. Ford Dabney, Mrs. O. Burrell, Mrs. Rheubie B. Richardson, Mrs. Grayce White, Mrs. Margaret Potter Gibbons, Mrs. Charles E. Toney, Mrs. Henry Martin, Rosa Henderson, Mrs. G. Towes Colon, Mrs. Leanore P. Johns, Mrs. Eugene Brandon.

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INDIVIDUAL TROUPES, ETC.

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Famous Choir Sings Tonight

Telegraph 8-15-40

Wings Over Jordan presentation of a noted Negro choir, is scheduled for 8:30 p.m. today at Luther Williams park.

Special cab service has been arranged, sponsors of the entertainment announced. Negro cabs will operate from Cherry and Broadway, directly to the park, with minimum loads of five persons at 25 cents a load.

Proceeds from the entertainment will go to the Georgia Baptist College here.

A section of the grandstand has been reserved for white persons. Tickets can be bought in advance for 40 cents and the box office price tonight will be 50 cents.

Left: "Tropical Pinafore," latest variation on Gilbert and Sullivan, is at the Great Northern, where La Julia Rhea and Napoleon Reed impersonate Josephine and Ralph Rackstraw.

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

Snatch Victim
Daily World 5-3-40

EDDIE ANDERSON — Kidnaping of Eddie Anderson, "Rochester" on the Jack Benny radio program, ended in a collegiate riot at Cambridge, Mass. Students of Massachusetts Institute of Technology seized "Rochester" at the Cambridge airport. Harvard students then took him from a Tech fraternity house. When Tech students followed, the fight was on. Rochester had a speaking engagement at Harvard.

IS FIRST COLORED BAND SO HONORED

BIRMINGHAM, Ala., May 30—For the first time in the history of the National Air Carnival, held here every year, Ella Fitzgerald, hailed as the nation's "First Lady of Swing" and her orchestra, will appear here in the mammoth auditorium on Saturday evening, June 1.

The National Air Carnival, one of the biggest events in the country, agreed to terms with the office of Gale, Inc., New York City, a few days ago, and gave as their reason, the tremendous popularity of Miss Fitzgerald.

The band will move into this city directly from Winston Salem, N. C., and special transportation is being provided.

During the week's activities, numerous other radio, screen and stage stars will appear, one of these being Robert Ripley and his program, which will be broadcast from an airplane while riding over the city.

An effort is being made to have Miss Fitzgerald's music broadcast over a nation-wide hook-up.

Bojangles Gets $2,420

HOLLYWOOD, Calif.—Bill "Bojangles" Robinson helped the Red Cross fund when during an impromptu cafe party he tapped before a roomful of film celebrities who contributed $2,420 for the Red Cross.

They Crave For More of MissDunham

NEW YORK—Another milestone in Negro progress was passed last week by the amazing Katherine Dunham, the good-looking Chicago danseuse who has brought Negro choreography into its own on Broadway.

Miss Dunham broke all established New York records for dancing troupes when she paced her Negro company through a remarkable run of ten straight performances at the Windsor Theatre, ending Sunday night a week ago. In between these performances she chartered a plane and took her troupe to Chicago to appear in a swing version of the opera, "M. M. S. Pinafore."

To top this off, Miss Dunham has now yielded to the pleas of the management of the Windsor Theatre for just one more performance. She is at present in Chicago, but when informed that the theatre had received upwards of 800 requests for "another Katherine Dunham showing" of her sensational number, "Tropics and Le Jazz Hot," she consented to return with her troupe this coming Sunday night for "an extra farewell."

Katherine Dunham and her company will assemble at the Windsor Theatre once more tonight for a final performance of "Tropics and Le Jazz Hot." Though their series of ten performances ended two weeks ago, there have been so many requests for a further showing, that this evening's performance has been especially arranged.

Katherine Dunham & Dancers Make Debut At Windsor Theatre

By LUDLOW W. WERNER

Katherine Dunham and her dance group came to New York Sunday evening for their first New York appearance and took the crowded Windsor Theatre by storm. The only disappointment was the news that Miss Dunham will not again be seen in these parts until March 10, when she returns for a series of dance recitals.

The program was made up of various types of Negro dances—West Indian, South American and American. Miss Dunham studied all these dances at their sources, first as a Julius Rosenwald Fellow and then on a grant from the Rockefeller Foundation. She spent a year in the West Indies, for instance, studying the native dances there. With the knowledge she garnered on her trip she brought onto the stage a revue which was colorful, lively, graceful entertaining and humorous. The costumes were attractive and the staging perfect.

The program opened with 3 numbers composing the first group, "Primitive Rhythms" which received fair applause but it was not until after this group had concluded that the audience sat up and took notice. It was wildly enthusiastic of the "Rhumba, Santiago Da Cuba" and the "Mexican Rumba." Having worked the audience to a pitch of enthusiasm, Miss Dunham scheduled an intermission here.

The fourth group was composed of Peruvian numbers followed by a drum interlude which was really something to behold and hear. The group of "Island Songs" was particularly beautiful, rhythmic, ntertaining and humorous with an other drum interlude at the end. Miss Dunham excelled in the sixth group, "Tropics—Shore Excursion."

Following another intermission the dancers returned to do a group "Le Jazz Hot" which was distinctly American, from the Savoy jitterbug and Florida Swamp shimmy to variations of the boogie woogie. Miss Dunham showe he rimaginative powers in "Bre Rabbit An' De Tah Baby" wit music by Paquita Anderson an Luther Trailor as the story telle A children's corps de ballet wa used to bring back childhood j American minstrel days while th scene was the cross roads at th cabbage patch, favorite haunt o Bre'r Dabbit.

Members of Miss Dunham' group are Talley Beatty, Lili Rom ero and Archie Savage, who tdrn ed instellar performances, an Rita Christiana, Lawaune Kennar Roberta McLaurin, Evelyn Pilche Lavinia Williams, Claude Brow Robert Lopez, Alexander McDor ald, Jino Moxzier and Roger Cha dieno.

The children in the ballet wer Beda and Arlene Alli, Audre deLoche, Merva Kinney and Ba bara Boags.

Paquita Anderson and Paul Ba ragan were at the piano while co tumes were designed by Joh Pratt. Lawrence Deas is give credit for suggestions on minstr tunes and dances.

WHITE SOUTHERN UNIVERSITY RAVES OVER ANDY KIRK

ATLANTA, Ga., May 2 — Andy Kirk has broken the color line here . . in the deep South. Ever since Kirk played the swanky white Emory University, from last Tuesday, the Southerners down this way have been attempting to re-engage the band for other white affairs in this vicinity. Telegrams and letters by the score have been flooding Joe Glaser's office in New York, from members of the Emory student body and others requesting return engagements of the band but, of course, Kirk's opening at the New York Cotton Club Wednesday night prevent any immediate bookings elsewhere.

Kirk's successful engagement at Emory University is significant for all colored bands throughout the country, inasmuch as the demand for return engagements will probably result in some other "name" band's taking the open dates. Many other white schools and organizations throughout the South will also probably book sepia orchestras as a result of this precedent. Heretofore the old bugaboo of "Jim Crow" has prevented Southerners from booking the bands they would really like to hear.

thrill to hear brass and sax blow the sections so controlled, yet so viciously precise on the attack; it is a change to hear rhythm as solid as that of Frank Deniz on guitar, Bertram arrett on bass, Clinton Maxwell on drums and Arthur Gibon on piano.

"All arrangements are by Rudolph Dunbar. He has tagen Begin the Beguine, St. Louis Blues, Man From Harlem, amongst others, and given them all he knows.

"He has scored and rehearsed for the Three Brown Belles (Sadie Hopkins, Rita Cann and Eva Hudson) an outstanding arrangement of Over the Rainbow, and presents also Juan Harrison to vocalize a smooth setting of Where or When and a contrasting fast-swing one of Man From Harlem, whilst Bertram Suarrett also comes to the mike to swing St. Louis."

Londoners Give Rudolph Dunbar Royal Greetings

LONDON.—(ANP)—London night-lifers and other pleasure seekers indulging a brief respite from the war anxieties of the moment last week gave a royal welcome to Rudolph, ace musician and band leader, recently returned here from America and New York City's famed Harlem district.

Dunbar and his "Harlem Knights" are currently appearing at the Grand Theatre, Clapham. At the close of his first show, one critic, writing in The Melody Maker, declared:

"It is a thrill to see a conductor who is a born musician. It is a

Arna Bontemps to Speak Over WHIP Tuesday

Arna Bontemps, celebrated author and one of the foremost Negro novelists, will be the guest speaker Tuesday on the BEE's Radio Forum which is heard weekly over station WHIP. Mr. Bontemps will discuss the "Negro Writer in Chicago."

It is expected that his address will be one of the most popular of the series, as it will bring to the microphone, for the first time during these broadcasts, an outstanding figure in literary circles in the community.

Mr. Bontemps, the twenty-fourth person to be presented on the 26-address series, follows Attorney Wendell E. Green, Civil Service Commissioner of Chicago, and president of Provident hospital.

Attorney Green's address on "Civil Service and Its Meaning", was an authoritative discussion of the functions of Civil Service and its program for the assimilation of large numbers of trained and qualified job aspirants into positions of permanence.

The entire text of his address will be found on page 16 in this issue. These programs, which will include 26 in all, are heard each Tuesday at 1:15 p. m., from WHIP's Chicago studios in Kimball Hall.

Rochester To Appear With Skelton Outfit

NEW YORK — Officials of the Paramount Theatre chain have become keenly aware of the popularity and box office drawing power of Eddie (Rochester) Anderson, famous radio comic, as result of his recent personal appearance with Jack Benny's latest picture, "Buck Benny Rides Again," and now they have decided to capitalize on it.

Beginning June 19, Rochester will be featured in person at the New York Paramount, flagship of the chain, during a two weeks

"ROCHESTER"

stand. Jack Bennys' Sunday night air show, in which Rochester plays a strong supporting role, will take a two-week layoff around that time. Mr. Benny plans to spend his short vacation in Honolulu but various members of the cast have decided to combine business with pleasure by accepting stage offers.

Rochester will head a bill which includes Red Skelton and the McFarland band, a white upstate outfit.

ANDY, DUKE DID IT

They Also Set New Marks Playing Dance Dates At University

COLUMBIA, Mo.—Missouri university's century old prejudice against Race musicians was knocked for the proverbial row during the early spring as a trio of Harlem bands played dances on the campus —two of which were brought back for return engagements. First there was Andy Kirk then in order, Harr Leonard and Jay McShann who made the trip and wowed the student body with the latest in swing music. Then the past week Duke Ellington and his famous band played the campus for the orchestra's second trip within a single season.

In the past Andy Kirk has played on the campus but merely as a guest aggregation when invited by Jack Hackethorne and Ed Flynn. Andy was paid for those trips but the checks came from Flynn and Hackethorne and not from the school itself that wanted no part of the Race aggregations. Duke Ellington came here from the coast where he had been appearing in theatres and cafes for the past seevral months. He had accepted the return engagement several months ago when enroute to the coast so his coming was no surprise. He was terrifially billed and drew several thousand spectators in the spacious auditorium

THEATRICAL 1940
INDIVIDUAL TROUPES, ETC.

War Is Chasing Negro Entertainers Out Of Europe As Paris 'Enjoys' Air Raids

By EDGAR A. WIGGINS

PARIS—

Speaking of air raid alarms reminds me: During the shortest warning (35 minutes duration) yet experienced in Paris, a pregnant woman gave birth to a child in one of the many subway stations, which have been closed since the outbreak of war and reserved exclusively as refuges during air raids. The longest alarm yet recorded her at of three hours duration.

It has become fashionable to decend in L'Abris with playing cards checker boards, light refreshments and wines. Artists do not fail to utilize the occasion to sketch impressions of these interesting assemblages. Some so frightful of death they didn't stop to dress. Their unclad bodies are wrapped in overcoats, and they utter nervously murmuring a prayer. Some read quietly, absolutely indifferen of their surroundings, while oth ers, gay and carefree, amuse themselves by chattering merrily o playing games.

I do know one American musician who, in his fright one morning when aroused by the sirens darted for an abris minus his pants Later he attempted to justify his act by stating the weird and mournful sounds of the sirens are enough to make him forget everything—but L'Abris.

* * * *

Like the sea gives up its dead, war-shakened Europe has been forced to yield its prey. From all the Capitals on this continent, and as far reaching as Egypt, American musicians and entertainers were obliged to pack and return home. Many of the gang who boasted they'd never "go back" until a paradoxical bridge was built across the Atlantic, didn't dream a creature like Hitler would ever appear on the horizon to change their plans.

Last December when the decree against public dancing (which had been valid since the outbreak of war) was abolished American Negro musicians were vainly sought for their irreplacable "swing". Only Arthur Briggs and Bobby Jones, Dan Parrish and Albert Smith, Charles "Dizzy" Lewis, Macio Jefferson, Al Hughes, Walter Kildare and Jackson remained of the evacuated group, and they are pacifying Jitterbugs at "Le Club", The Cafe de Paris, Johnny's Bar, The Moulin Rouge and La Silhouette respectively. The Boeuf-sur-le-Toit, The Coupole, The Romance, The Chantilly, and numerous other noted places I could name are maintaining their preferable atmosphere with Cuban musicians.

Willie Lewis and his orchestra, for many years "TOPS" in this country, have been repeatedly prolonged at the Bal Tabaris, in The Hague, where they've entertained since last summer, and luckily so, because of the impossibility to secure visas to go elsewhere.

Singers Vanish

All the American singers have vanished from Paris: When the Melody Bar reopened last December the proprietress planned to post a large bond with the French Government to have Opal Cooper, her former principal vocalist, return from America—but business didn't endure long enough.

The names of Roland Smith, Creighton Thompson and Harvey White are still on the tongues of those who followed Paris' night life, also Glover Compton's and the invincible Garland Wilson's; to say nothing of our glamorous group of female entertainers.

* * * *

Simultaneously activities have changed from one side of the Seine to the other. Today Montparnasse, not Montmartre, is the seat of the greatest interest and attractions of Paris life. The much publicized Gene Bullard has closed his Aviator's Restaurant and Bar for a more profitable situation as Maitre d'Hotel for Mrs. June Jewette James (whtie) American millionaire, in her Petit Chateau in the Bois de Boulogne, which she has given to the American Legion (in addition to numerous ambulances) as living quarters for the Volunteer drivers when they return from the front.

George W. Mitchell, who has been in government service on this side for more than thirty years and has seen "all of them (referring to the group) come and go" as he says, is still doorman or "Watch-Dog of the American Embassy Building" (to quote the white press). At night in his favorite cafe, Chez Boudon's, he has only Bob Scanlon, who is also doorman of a local Restaurant and Bar, Fred Crosby, the cook, and Jackson, the pianist, to chat with. Old Harry Miller appears occasionally with his guitar, but he is as scarce as H. Jones, composer and arranger. Together they constitute all that remains of the once numerous American Negro Colony of Paris, excluding Smiling Jack Garner, Vance Laury, entertainer, and Bill Frisby, waiter in the American Embassy Building employees restaurant, who has never lived in Montmartre.

* * * *

Negro Entertainers Done

You will recall, it was a war that heralded the influx of American Negro entertainers in Europe, and it was a war that spelled their finish. I have no idea what the situation will be after the present conflict terminates, but it's a certainty the majority of the gang that returned home will never see these shores again. They have all "Gone With The War" but the memories of their glorious era, 1919-1939, will never die. Success attained, fortunes earned and squandered, and Royalties captivated, with whom they hobnobbed, is unparalleled in history — and their idiosyncracies likewise . . . Only recent years were comparatively "tough" for the gang, but today, back home, they deem them preferable to their immediate situations—according to their own letters.

Raises $2420 For Red Cross

HOLLYWOOD—(ANP)—Bill Robinson, the "King of Taps," danced for an hour at a cafe party here and raised $2420 for the American Red Cross. The impromptu performance, given at a delayed celebration of the famous dancer's 62nd birthday, entertained an audience of film notables who contributed after the exhibition. Donors to the fund included Eddie Cantor, friend of "Bojangles" since their vaudeville days, Charlie Chaplin, Gary Cooper, Elizabeth Whitney, and Francis Lederer, Polly Ann Young and Linda Hayes passed the hat.

Daily World 6/3/40 Atlanta, Ga.

Nashville, Tenn., Banner
June 6. 1940-

Negro Theater Group To Give Play at Fisk

"Don't You Want to be Free?" the living-newspaper play by Langston Hughes, will be presented by the Negro Community Theater on Monday at 8:30 p. m., at the Fisk University Little Theater.

The group has been invited to perform a scene of the play in Philadelphia, Penn., at the New Theater League convention next week. The performance on Monday is to introduce the group to Nashville, and to assist in financing the trip to Philadelphia.

The play, summed up in Langston Hughes' introduction, "from slavery, through the blues, to now —and then some!" is a fast moving panorama of Negro life, typical of the dramatic technique employed by the Living Newspaper Theater. No scenry and but few properties are used. The audience itself takes part in the play.

Among a cast of thirty actors and singers, are Walter Hadley, William Hill, Cecelia Brown Boline, William Cox, Gaunzetta Frazier, James Mitchell, and Della Phelps

The play is under the direction of Alberta Jackson and Naomi Robison.

Originating at Bethlehem Center, the players are being sponsored by the National Association for the Advancement of Colored People. Reservations for the performance on Monday can be made through Faye Kirkpatrick at Bethlehem Center.

Sets Unique Record On Radio

Journal and Guide 6-15 40 Nashville, Tenn.

BOB HOWARD, pianist-composer-singer who recently finished his 1040th consecutive broadcast over WEAF, the first and only Negro who has had such a long period of time on a commercial program. Unique in that his act was a single, Bob featured his own compositions and his listener response was gratifying.

He is shown seated in the living room of his home with his wife and their two pedigreed dogs. Bill Bird, program director at WHN collaborated with Bob on his songs. (Foto-Features).

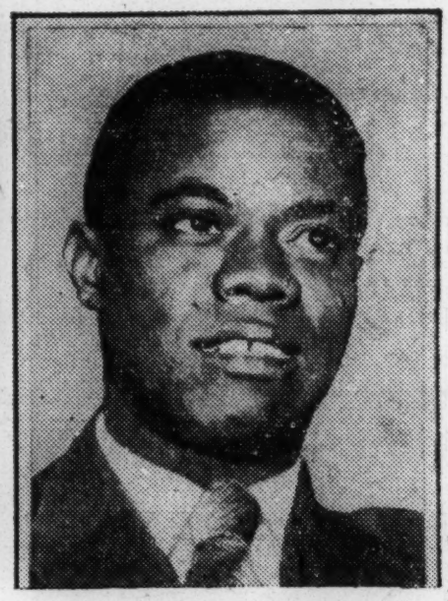
THEATRICAL - 1940
INDIVIDUAL TROUPES, ETC.

Billboard's Greatest Performer Poll Names Bert Williams, Marian Anderson, Bojangles

MARIAN ANDERSON

ETHEL WATERS

PAUL ROBESON



LOUIS ARMSTRONG

Late Comedian Gets 13 on List Topped by Barrymore's 86; Ethel Waters, Robeson, Satchmo Rated in National Survey of Theatrical Profession by Magazine

By Dan Burley

JOHN BARRYMORE, Charlie Chaplin, Helen Hayes, Paul Muni and Enrico Caruso have just been named the five greatest performers as chosen in a cross-section poll of the theatrical field sponsored by Billboard, long recognized as the most authoritative of the theatrical trade magazines.

Six Negroes—the late Bert Williams, Marian Anderson, Bill Robinson, Ethel Waters, Paul Robeson and Louis Armstrong, in the order named—were included in the poll, but the highest on the list in which Barrymore was given 86 votes, was Bert Williams with 13 votes. Miss Anderson got 12.

Bojangles came next with eight; Miss Waters was given six; Robeson won three and Armstrong got one. The vote is of particular interest to Negroes because the ballyhoo agents along the theatrical rialtos would have you believe that the persons associated with the amusement business rated colored performers higher than the factual poll conducted by Billboard indicates

All Races In Hopper

The vote, paradoxically reveals at the same time, the fate the cream of the Negro crop of performers and entertainers comes to when placed in the hopper with other races—Jewish, Irish, German, Czech, Italian, Spanish, French, Swedish, Norwegian, Russian, etc. Votes came from all branches of the theatrical field and included the opinions of such names as George Abbott, legitimate producer and director; Brooks Atkinson, authoritative drama critic of the New York Times; John Barrymore, himself; Eddie Cantor, Alton Cook, radio editor of the New York World-Telegram; Damon Runyon, the columnist; Lawrence Tibbett, the singer; Orson Welles, the actor; Glenn Miller, the orchestra leader, and various music publishers, agents, nightclub managers, film producers, etc.

That Bert Williams and Miss Anderson topped many personalities of the footlights of near legendary fame included in the poll, indicated that the late star of the Ziegfeld Follies, and the celebrated contralto enjoyed far more respect for their respective abilities than one would expect in such an extensive nose-counting venture as was this questionaire. Indeed, Miss Anderson was tied with Kirsten Flagstad, world's greatest Wagnerian soprano; and Richard Mansfield, the great legitimate actor. With ten votes, Lily Pons, the noted soprano whose earnings top those of Miss Anderson, was tied with Edwin Booth, Bing Crosby and Harry Lauder.

Cantor Below Robinson

Below Bill Robinson and Judith Anderson, tied with eight votes apiece, were Eddie Canton, Eleanor Duse, Elia Kazan, Frank Tinney and Sophie Tucker deadlocked with seven votes each. John Charles Thomas, Robert Donat, Fred Stone, and Frank Van Hoven, were tied with six ballots each with Ethel Waters.

Paul Robeson with three votes was included in a group that listed such performers as Jack Benny, Fannie Brice, Nora Bayes, Benny Goodman, John McCormack, Edward G. Robinson, Fritz Kreisler, Maurice Chevalier, Joe E. Lewis and Rudy Vallee. He was ahead of Amos 'n' Andy Fred Astaire, Wallace Beery, Douglas Fairbanks, Sr., Irene Castle Charles Laughton, Kate Smith George Jessel and Lucienne Boyer

"Ol 'Satchmo'," Louis Armstrong, with one vote, tied with such topnotchers as Donald Duck, Ethel Barrymore, Gary Cooper, Jeanne Eagles, Clark Gable, Harry Houdini, Kay Kyser, Beatrice Lillie, Phil Spitalny, Rudolph Valentino, Orson Welles, Victor Moore, Louis Wolheim, and Emil Jannings.

Ignore Black Patti

Th late Florence Mills didn't receive a nod. Neither did Cab Calloway, Charles Gilpin, Black Patti, Richard B. Harrison, Cole and Johnson, the late Chick Webb or Duke Ellington. Rating was basd on five points for a first place mention; four for a second, three for a third, two for a fourth and one for a fifth. A total of 152 performers were named in the poll who were chosen from all branches of showlife, including films, the legitimate theatre, radio, opera, concerts, music, the dance, recordings, bands, vaudeville, nightclubs, burlesque, hotel spots, stock, circus, carnival, ice shows, showboats, etc.

Bert Williams' 13 votes tied those received by Sonja Henie, Ted Lewis, and Spencer Tracy. Miss Anderson was also above Lunt and Fontanne, Holbrook Blinn, and Walter Huston. Ethel Waters' ability was judged above that of Yehudi Menuhin, Irene Dunne, Alla Nazimova, and Tallulah Bankhead.

Break Down Of Vote

It is also of interest to examine the votes of those who included Negro performers among their choices: Dick Bard, press agent, WNEW, named W. C. Fields, Paul Muni, Arturo Toscanini, Bill Robinson and Charles Chaplin; Mark Barron, drama editor,

the Associated Press, picked Fields, Bankhead, Joe Cook, Bill Robinson and Al Jolson. Mitchel M. Benson, assistant program director, WOR, named Bert Williams, Leo Ditrichstein, Ted Lewis, Toscanini and Helen Hayes. Phil Bloom, vaudeville department. Music Corporation of America, chose Will Fyffe, Marian Anderson, Muni, Helen Hayes and Raymond Massey.

Bette Davis, the screen actress, chose Helen Hayes, Katherine Cornell, Marian Anderson, Kirsten Flagstad and John Barrymore. William Liebling, an agent, named Ethel Waters, Elia Kazan, John Charles Thomas, Robert Donat and Henry Hull, with the following comment:

"I consider Ethel Waters' performance in 'Mamba's Daughters' one of the greatest I've seen in my lifetime."

Picks Bert First

Harry A. Romm, theatrical agent, picked Bert Williams, Ed Wynn, W. C. Fields, Muni and David Warfield. George Ross, columnist for the World-Telegram, liked Helen Hayes, Massey, Paul Robeson, Sonja Henie and Muni. James L. Saphier, radio agent, named Mickey Rooney, Walter Huston, Helen Hayes, Lunt and Fontanne and Ethel Waters. David Warfield, the actor, picked Blondin, the tight-rope walker; Sonja Henie, W. C. Fields, Bill Robinson and Houdini.

Robert M. Weitman, manager of the Paramount theatre, New York, picked Al Jolson, Eddie Cantor, Joe E. Lewis, Bill Robinson and Phil Spitalny. Orson Welles, actor, director and producer, nominated Charles Chaplin, Chaliapin, the great Italian singer; Bert Williams, John Barrymore and Emil Jannings.

Crosby, Sullivan Pick Whites

It is to be noted that Eddie Cantor, whose mimicking of the Negro brought him fame and fortune, picked no Negroes in his list. Neither did Bing Crosby, who professes to be a deep admirer of the sepian mood. Ed Sullivan, the columnist who loudly praises Negro entertainers and thespians as well as musical comedy performers in his column, had no place for any of the sepians he beats the drums for in the papers. And neither did William Morris, head of the William Morris Agency, which has done considerable lucrative business handling such colored outfits as Chilton and Thomas and others, have a favorite among Negro performers.

Level Is 13 Votes

Negro votes in the poll were not taken, although this cannot be considered a slap at the questionaire. But the ignoring of Richard B. Harrison, "De Lawd" of "The Green Pastures;" of Miss Mills, of Cole and Johnson and a few others might be food for thought. Conducted on the up and up with no strings, prizes, etc., atached, the poll shows that in a comparison of abilities, the Negro high in attainment as recognized by fellow-performers and those associated with the profession, is the level reached by Bert Williams and his 13 votes.

If such a poll were carried to the general public on the order of the Gallup Poll, the list might find many names Billboard's survey doesn't include. However, Billboard's findings does show that the fabric of the entertainment world is woven so tightly with all races, creeds, sects and degrees of versatility that to pick out individual threads as the best or brightest might easily rip open the entire pattern.

Abbie Mitchell Speaker At The Troubadors Tea

Bee 5-5-40

The Modern Troubadours, under the direction of James H. Barr, presented an interesting program on Sunday at the Stoddard Studio. The soloists were John Wilson who sang "Prayer Perfect"; Jas Kirkpatrick, tenor; Marian Bradley, reader; Angelio Choir of Ebenezer church; Ethlynde Armstrong, director; Willene Hill, reader; Earl Byrd, baritone, and others. Jas. A. Mundy, who was master of ceremonies directed the "Hallelujah, Amen", "Absent" and "Gwine Up" encore.

Abbie Mitchell

Miss Abbie Mitchell, noted actress, who is appearing here at the Selwyn Theatre in "The Little Foxes" was a special guest and made a brief talk. Barr, the director of the Troubadours, is a former pupil of Miss Mitchell's. Miss Edith Dover of New York and Mrs. Owens were other special guests.

The hostesses were Misses and Mesdames Nina Bailey, Margaret Nelson, Loretta Merritt, Willena Hill, Alice Jackson, Esther Drane, Louise Mitchell, Irene Blue, Lillie Graham. Refrsehments were served from the lovely flower decorated table.

Tenth Show On Broadway Next Sunday

Chicago Calling Star; Gets Many Stage Offers

NEW YORK — Katherine Dunham, the winsome Chicago miss who deserves sole credit for putting Negro choreography on the map in New York City, has established a record for continuous performances on Broadway. The Dunham troupe gave its ninth performance last Sunday night at the Windsor Theatre, the tenth and last in the series will be given next Sunday.

Not even the great Ruth St. Dennis nor Paul Haakon can boast of a record to compare with this. Miss Dunham and her troupe have literally taken New York by storm and the crowds have not diminished. If the box office is a good barometer, she could linger in New York for several weeks, but there are contracts waiting in Chicago which must be honored. She came to Gotham for one performance and was forced to remain for ten.

MISS DUNHAM

GETS STAGE OFFER

Miss Dunham has been showered with sundry stage offers during her New York stay and there is a possibility that she will appear in one or two revues this summer.

One new number was staged by Miss Dunham's troupe this past weekend in the group of "Island Songs." The rest of the program was a continuation of the ever popular "Tropics and Le Jazz Hot," in addition to the usual tableaus depicting dance styles and rhythm of Cuba, Mexico, South America, the West Indies and southern parts of the United States.

LANGSTON HUGHES, ARNA BONTEMPS WORK ON SCRIPT

CHICAGO, June 6—Expected to be one of the major entertainment features of the American Negro Exposition when it opens in the Chicago Coliseum on July 4 for 60 days until September 2 is "Tropics After Dark," plans for which were announced this week by Truman K. Gibson, Jr., executive director.

Occupying a large space on the main floor of the Exposition, Tropics After Dark will offer both entertainment and refreshments with enough tables to accommodate sizeable crowds. It is planned to produce several shows daily.

Work is nearing completion on the special script for the show. Two of the nation's foremost writers are in charge of this, Langston Hughes, noted poet and novelist, and Arna Bontemps, famous novelist. They have previously collaborated on several books and plays which have met with success.

Special songs are being written for this entertainment spot. Zilner Randolph, composer of "Ol' Man Mose" which was one of the biggest hits ever recorded by Louis Armstrong and later by Eddy Duchin and who is recognized by critics as one of the most original of American writers, will have several ready. Margaret Bonds, whose recent "Peachtree Street" has been often played over the air has had a wide sale on phonograph records, has also under preparation a number of special songs.

Casting of singers, dancers and other entertainers and formation of a small orchestra has already begun through cooperation with the Musicians' Local located on South State street.

Theme of Tropics After Dark is the weird native practices of Haiti and other Carribbean islands and the show is expected to be educational as well as entertaining. The strange cults and voodoo practices will be touched upon and the setting of the entire spot will be exotic and in keeping with the spirit of the place.

Officials of the Exposition are confident this will be one of the most popular features of the entire Negro World's Fair.

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

Paul Whiteman Picks Seven Negroes On His All-Stars

EDDIE SOUTH, "Dark Angel of the Violin"

By HALADY MOORNE

(Black Dispatch Sports Writer)

NEW YORK.—In turning back the pages in my littl scrap book I found a very interesting article that receive very little atention through the race press last year. Pau Whiteman, the old maestro who earned for himself year ago the title of "King of Jazz" picked seven of the presen day musicians among the Negroes on his 1939 all-star aggregation.

These seven are more than Whiteman has ever placed on any o his previous all-star choices and indicates his feeling that the Negr not only gave America its jazz but, in proportion to its population continues to show the way. The maestro considered as leaders o their instruments Chu Berry on the tenor sax; Benny Carter, alt sax; Eddie South and Stuff Smith on the violin; Roy Eldridge, trum pet; Count Basie, piano, and Lionel Hampton, vibraphone.

In many cases runners-up were also Negroes. Johnny Hodges of Duke Ellington's ork, was the nearest rival to Jimmy Dorsey an Benny Carter. Coleman Hawkins came behind Chu Berry and Eddi Miller. Art Tatum was close behind Count Basie and Bob Zurge Teddy Wilson was close on to Tatum. Both drummers named b Whiteman are white, but Cozy Cole and Joe Jones gave them clos shaves.

Paul's Swingsters

Guitar, Carl Kress; alto sax, Benny Carter;* tenor sax, Ch Berry;* tenor sax, Eddie Miller; trumpet, Harry James; trumpet, Ro Eldridge;* trumpet, Charlie Teagarden; trumpet, Ziggy Elman; trom bone, Jack Teagarden; trombon , Jimmy Dorsey; trombone, Glen Miller; piano, Bob Zurke; piano, Count Basie;* accordion, Joe Moor ey; violin, Joe Venuti; violin, Stuff Smith;* violin, Eddie South*; violin, Matt Malneck; clarinet, Benny Goodman; clarinet, Artie Shaw; vibraphone, Lionel Hampton;* bass violin, Bobby Haggart; drums, Gene Krupa; drums, Ray Beauduc.

(*) Negro.

Play by Hughes Will be Staged In Quaker City

PHILADELPHIA—"Don't You Want To Be Free?" by Langston Hughes, will see its premiere performance here on Saturday night, June 15, at the New Theatre Night Club, feature of the New Theatre League National Convention to be held in the Quaker City this weekend.

The newly organized Nashville Negro Theatre will present the Hughes's opera-play which was performed so successfully this past year by the Harlem Suitcase Theatre and has since been produced by many Negro affiliated theatres of the League in New Orleans, Chicago, Nashville and Los Angeles.

One of the main topics of discussion at the convention will deal with the subject of Negro Theatre work in the non-professional theatre.

W. C. Handy to be Honored Over NBC Hookup Sunday

NEW YORK—(Fo'o Features)—The National Broadcasting Company and its associated stations will give an all-W. C. Handy program Sunday, June 16, in honor of the celebrated composer and music publisher.

The program will be presented by the Chamber Music Society of Lower Basin Street at 4:30 p.m., EDST and will be broadcast over the NBC-Blue network.

This all-Handy program is a direct result of the thousands of letters written to the NBC, requesting the appearance of Mr. Handy on the Chamber Music Society of Lower Basin Street program, a sustaining feature of NBC.

Handy to Appear

Also, the sponsoring of the program marks the first time in the history of NBC a program was given comprised entirely of the works of a Negro with the composer being present.

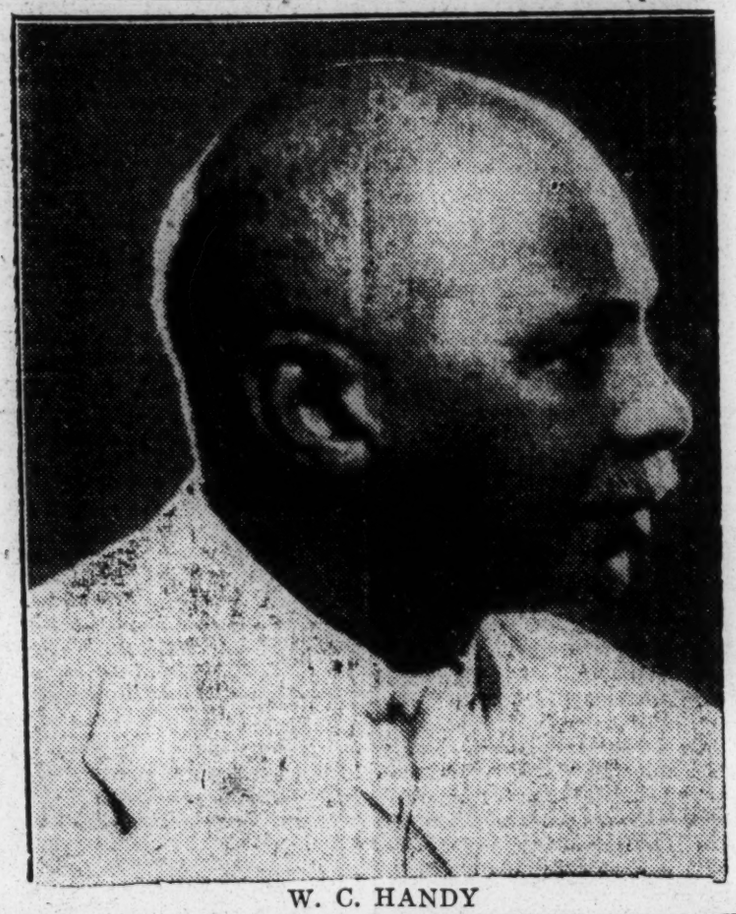
Mr. Handy will appear throughout the broadcast as guest commentator, and also as guest soloist and guest trumpeter.

"His appearance as guest trio," explained one of the producers, "makes it a red letter day in the history of the NBC-Network."

The program will consist of eight of Mr. Handy's numbers, "St. Louis Blues," "Memphis Blues," Beale Street Blues," "Loveless Love," "Aunt Hagar's Children," "Yellow Dog Blues," Sounding Brass and Tinkling Cymbols," and "H'ist the Window, Noah."

During the intervals Mr. Handy will give the brief story behind each selection—what inspired him to write each.

Featuring on the program with Mr. Handy will be Henry Lovine, director of the Dixieland Octot, Dinah Shore and Dr. Frank Black, NBC music director.



W. C. HANDY

Memphis, Tenn., Com'rcial Appeal
June 9, 1940

Calloway To Play For Dances Here

His Hi-De-Ho-Ness at Rainbow Monday, Tuesday

CAB CALLOWAY and his Cotton Club Orchestra will play a combined concert and dance at the Rainbow Rollerdrome tomorrow night and again Tuesday as a Nate Evans presentation.

The noted negro maestro is also slated to appear at a dance in Little Rock Wednesday. He will return to Memphis to perform for members of his own race at Church Park Auditorium Thursday night.

Calloway will have all the members of his famous jazz band, including Cozy Cole, the frenzied drummer, and Chu Berry, who is known far and wide for his work on the saxophone.

His starting time each night at Rainbow, on Lamar Avenue at the Rainbow Lake, is being held back purposely to permit attendance by those taking part in the various Shrine activities. The concerts will begin at 11 o'clock, the dance an hour later.

Tickets are on sale at the Bond Music Store, 64 South Second.

Nashville, Tenn. Banner
July 1, 1940

ERSKINE HAWKINS, pictured playing the trumpet is shown with members of his orchestra. The Negro orchestra, which is rated among the first 10 in the country, will give a program of dance and concert music at the Cotton Club, July 7. All members of the band are natives of Alabama and the orchestra was organized by Hawkins while he was attending State Teachers College at Birmingham. A special section has been reserved for white patrons for the Cotton Club concert.

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

Josephine Baker Flees to Southern France as Nazis Take Over Paris

Wash. Tribune
6-22-40
Washington, D.C.

PARIS—Reports in the wake of Germany's occupation of Paris revealed this week that Josephine Baker and her count husband left the French capital on May 31 when the Germans were storming through Belgium and into northern France.

French authorities had insisted that she leave.

The nation's most popular entertainer, who with her co-star at Moulin Rouge, Maurice Chevalier, has been the angel of France's fighters, singing for them at the front joined the hoard of refuges and civilians fleeing from the air raids and death dealing machines and weapons of the million-man German offensive, which was steadily pushing back the most heroic and stubborn resistance of the defenders representing many nationalities.

Makes Them Forget

Even the thoughts of the war are forgotten when the American-born Negro artist makes her appearance.

The populace was aflutter when she reached Loches, 20 miles from Tours, south of Paris. "Sing, Sing," they beg and often she accommodates. Her songs seem to relieve the listeners of the strain of the land of honors.

Plans called for Josephines' established quarters at Brive in southern France, where she could sing to her soldiers or over a radio hookup and make periodic trips to the lines to sing to valient French fighters.

Swing Mikado Cast Will Appear In Cavalcade Of Negro Theatre

CHICAGO, June 20—The entire cast of the "Swing Mikado," the sensational Chicago production which created a new cycle of Gilbert and Sullivan presentations, will be included in the more than 150 performers in the Cavalcade of the Negro Theater at the American Negro Exposition here. it was announced this week.

The "Swing Mikado" group, which scored a distinct triumph on Broadway after its conquest of Chicago, is already rehearsing for the new production which will outline the history of the Negro in the field of entertainment.

Rehearsals are being held under the direction of Harry Mintern, the former Federal Theater producer, who created the swing version of the famed Gilbert and Sullivan operetta.

Several members of the original Chicago cast later appeared in the "Hot Mikado," which featured Bojangles Robinson. These performers, headed by Maurice Cooper, whose Nanki-Poo was hailed by New York critics as the greatest creation in the field, will also appear in the Cavalcade of the Negro Theater.

Record Crowd Turns Out To Welcome Ralph Cooper, And Pigmeat

Courier 6-22-40
Pittsburgh, Pa.

By ISADORA SMITH
(Staff Correspondent)

NEW YORK CITY, June 20—Listen my children and you shall hear, of the sensational 'dream band' of this year. Composed of the musicians which they had selected as the most outstanding on their individual instruments. Kay and Sue Warner, the song-writing twins who have been the brains behind so many of the recent song hits, finally got their own "dream band" before the public eye and ear. While the whole affair was a tribute to the superb tenor saxing of Coleman Hawkins, who was the orchestral attraction for the week.

Advertised for the first show on opening day, Friday, June 14, at Harlem's Apollo Theatre, news had traveled along the jitterbug grapevine and people had come from far and near to worship at the shrine of unadulterated swing. Every seat was filled and standees were back to the fire escape at 11 o'clock when the box-office had to be closed in the face of over two thousand disappointed would-be patrons. For not only was there to be a special jam session, but also Harlem wanted to hang out the welcome sign for Ralph Cooper and Pigmeat Markham, who had deserted the city for so long in favor of California and its picture-making industry. And did they give them that good old Apollo welcome? As Ralph himself would say, "Yes, indeedy; yes, indeedy!"

There was an excellent show staged by Clarence Robinson, and featuring such stellart performers as Anise and Aland, the Cotton Club Boys, Coleman Hawkins and his aggregation, of course, Ralph and Pigmeat, and Willie Bryant, who came to greet the prodigals. But when the moment came when each performer had finished his bit before the spotlight and the appearance of the celebrities was imminent, the house went wild. Ralph Cooper turned the master of ceremonies job over to Paul Breen, the young conductor of the 9:40 Request Club over WAAT in Jersey City, whose privilege it was to bring the musicians onstage. And bedlam broke loose as enthusiastic shouts welcomed each well-known theme song even before its player came into view. There were Tommy Dorsey and Jack Jenny, with their trombones; Count Basie to swing on the piano; Roy Eldridge and Bunny Berrigan and their trumpets; Joe Marsala's clarinet, and Pete Brown and Coleman Hawkins himself as sax men; John Kirby to beat the bass fiddle, and Gene Krupa to beat the drums.

Each musician was greeted with a fresh burst of applause as excited admirers hugged their next seat neighbors in sheer delight. The jam session got underway with that perennial old-timer, "Lady Be Good," and as each soloist stepped forward to take his turn before the mike, jitterbugs, carried away by the fast and furious rhythm, danced into the aisles and on top of the seats, while some listeners fell to their knees and bowed down before this shrine of swing. Harry James, who was playing an engagement at the Paramount, arrived late only in time to come in on the last few choruses of the song. When he was introduced at the finale, however, the hot-lick crazy audience demanded that he play "Ciri Biri Bin" for them, and were "sent" all over again when he obliged.

All in all, it was a great tribute to Coleman Hawkins, and a fine gesture on the part of the musicians, both white and colored, who turned out to show their disregard of color lines where real merit is concerned.

Miss McDaniel On (Wing) Hour

Eastern Standard Time

CLEVELAND, Ohio—Miss Hattie McDaniel, motion picture actress whose work in "Gone With the Wind" won her the 1939 Academy Award for best supporting role, will address Columbia network "Wings Over Jordan" listeners Sunday, July 7 (WABC-CBS 9:30 to 10:00 a.m., EST.

Believed to be the best known "mammy" in films, Miss McDaniel averages 16 screen assignments a year. When the Rev. Glenn T. Settle, pastor of Cleveland's Gethsemane Baptist Church and program originator

MISS McDANIEL

learned that she would be in Cleveland for a week of personal appearances, he invited her to be guest speaker on the CBS series.

This role, "Mammy," she defended during her talk. "My desire to play the role," she said, "was not dominated by selfishness. I tried to make a living, breathing character as I had read it in the book."

Miss McDaniel stated that she "felt no great personal pride in her work, but felt that 14,000,000 Negroes had been raised a few notches higher," through the good will her characterizations on the screen had carried to the public.

She is the 13th child born to Susan and Henry McDaniel, of Wichita, Kansas. At 17 she sang with Professor George Morrison's orchestra and gained stage experience touring with the group. Known as the "colored Sophie Tucker" and the "female Bert Williams," Miss McDaniel sang, "I Still Suits Me" with Paul Robeson in the film version of "Showboat."

Hattie McDaniel Opens At Cleveland Palace

CLEVELAND, O. — Hattie McDaniel opened at the Palace Theater here July 4 with the Three Samuels, Harriet Hayes and Red Skelton's orchestra for a week's engagement.

HEADLINES STAGE SHOW

NEW YORK—Hattie McDaniel, who chucked up her job as a ladies room attendant in this city several years ago, and who went to California to seek her fortune, came back in style last week and was the biggest thing in town.

As the headliner of a stage show at the swanky Riverside Theatre, she broke the box office record with a gross of $11,600. Old acquaintances recalled her as the girl who "used to 'tend the ladies room" at Sam Pick's Club Madrid here. They helped to swell the usual gross of $7,000 by descending on the Riverside in droves.

Rochester May Star in Cotton Club Reopening

NEW YORK.—Plans for reopening the Broadway Cotton Club sometime this fall, with Eddie (Rochester) Anderson as one of the featured stars, are still in the speculative stage, the famous radio and screen comic said here last week.

Rochester explained that he was under a long term contract to Jack Benny, the radio star and that any discussion of his future plans would necessarily remain in a nebulous state until the return of Mr. Benny from Honolulu, where he is currently vacationing with Mary Livingston, his wife.

Rochester has been playing the Paramount Theatre here for the past two weeks. He is a big favorite with Broadway audiences and helped to swell the theatre's gross to $39,000 for the first seven days.

"Bojangles" Blacklisted By Hollywood Producers After Fight With White Grid Star

Tap Dancer May Never Get To Use $50,000 Mansion

NEW YORK CITY—Bill Robinson's $50,000 home built in California from motion picture gold, won't see very much of its master, if signs mean anything. The famous tap dancer, back in New York this week after a brief sojourn in movieland, admitted ruefully to a newspaper columnist that he has been unable to make connections with the motion picture moguls since his regrettable street fight with a white collegiate football star out in California two years ago.

He took a rap at the Paramount producers for giving a colored actress a star's role without seeing him first. The actress in question, although Bill refused to give her name, is Hattie McDaniels, whose work in "Gone With the Wind" brought her an award from the Academy of Motion Pictures and Sciences.

"They should have had me," said Bill Robinson, "because I could have got 'em business even down South."

It was while working in a picture with Shirley Temple that Robinson became house-conscious. He was under an $86,000 contract with a one-year option. While driving through the streets one day, the tap dancer and the university gridder had some words and a fight resulted.

The white man said Bill cursed him. Bill said the white man called him a n——r. It had its repercussions when the motion picture people refused to take up his option.

Bill hadn't seen his home since it was completed until he went out to California last month. Friends thought he would be away for a good while, but now he is back again. He has renewed his lease on his Dunbar Garden apartment here.

Calloway To Enter Swanky N. J. Spot

CEDAR GROVE, N. J.—A colored name band will occupy the podium of the swanky Meadowbrook Club for the first time in years when Cab Calloway comes here to begin an indefenite engagement in July. Count Basie and Fats Waller were booked at the club some years ago. Calloway will follow Al Donohue's band which comes in on July 5.

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

Negro Theatre Presents Social Drama to South

Daily Worker
New Theatre

By William Hill

The Negro Progressive Theatre HAS come to the South. We are convinced that our pleas for justice, equality, and opportunity have gone unheeded far too long. They have **not heard** us but now they **shall see** and feel that out of these very struggles has emerged the NEW NEGRO, fearless and courageous, forging ahead to build a better world.

For some three or four years we have had a Dramatics Club at Bethlehem Center in Nashville, Tennessee. Bethlehem Center is a community center for underprivileged Negro children founded and supported by the Board of Missions of the White Methodist Episcopal Church. It has as its threefold purpose: better racial understanding, building a better community, and providing a training center in social work for students of both races. We have several Bethlehem Centers scattered throughout the South performing these very vital services and pioneering for better race relations in these southern cities. Well, for three or four years we entertained a few community folk with one act plays and farces. Our organizer and leader, Miss Alberta Jackson, dreamed of a community theatre but the group was not ready for such an endeavor. However, she continued to work diligently and unceasingly to hold the group intact until this dream could become a reality. About three years ago Mrs. Naomi Robinson came to help Miss Jackson bringing with her Langston Hughes' poetry play, "Don't You Want to Be Free?" The group still was not ready; Miss Jackson still dreamed but now Mrs. Robinson found hersef dreaming right along with her.

In March of this year the Nashville Branch of the National Association for the Advancement of Colored People appealed to us to produce under their auspices Langston Hughes "Don't You Want to Be Free?"

We Had a Message

On May 21st we appeared at the Ritz Theatre in two performances for the N.A.A.C.P. Thunders of applause amid certain speeches interrupted us throughout the matinee. For the first time we realized that somebody appreciated hearing what we had to say. We began to see that we had a message, an important message, and there were people who wanted to hear it. Encouraged and fired with a new enthusiasm we put our souls into the evening performance as we never had before and we were duly rewarded by a great response from ordinary movie audiences many of whom come solely to see the picture and only incidentally saw our show.

Since then we have received many invitations for special performances including the opportunity to perform before over 1,000 picked leaders among the white Methodist youth all over the United States at the regular summer leadership training sessions at Lake Junaluska in North Carolina and Mount Sequota in Arkansas. "The World Outlook," the national publication of the White Methodict Church, requested special pictures of scenes from our play for their next issue. Outstanding Nashville progressive leaders, social workers, religionists, and educators have complimented us. We knew then that we must continue and the following week we organized the group which I represented today — The Nashville Suitcase Theatre.

Because of our fearless presentations of this vital panoramic drama of Negro life, we are certain that many Negro people have begun to view with a new hope their struggles and to see that there is "a way out." It has causd a lot of people to think. May I pause to give a few examples. From the Negro population we take this as a typical reaction:

The day following the Ritz performance one of the officers of the Bethlehem Center Board was in the beauty parlor. Out of the clear blue sky the operator stopped a minute and said, "You know, what they said in that play last night is true —if we all get together we could get somewhere."

Church people have been giving us a great deal of thought. Here is an interesting example: One of the more cautious members of the Board of Missions agreed that more white people should see the play but wondered what effect the connection of such a group to the Center would have upon the financial support now going to the Center program. The other replied, "Well, I'm proud that this thing could come out of Bethlehem Center because if we don't stand for this what do we stand for?"

Langston Hughes' Play Is Popular With Audiences

Daily Worker
New York

Our Youth Is Courageous

Slowly the white youth of the South are tearing the fetters that bound them to their parents' way of thinking on the race question. They are thinking for themselves.

The theatre is an avenue through which better racial understanding can be built. The Negro Community Theatre can bring worthwhile drama to the Negro people who otherwise do not have the opportunity to see any plays. This is particularly true in the South where even the Negroes who can afford it can't see good theatre or hear fine concerts because of "Jim-crow" practices. We must give Negro children someone to imitate besides "Amos and Andy," and "Stepin Fetchit."

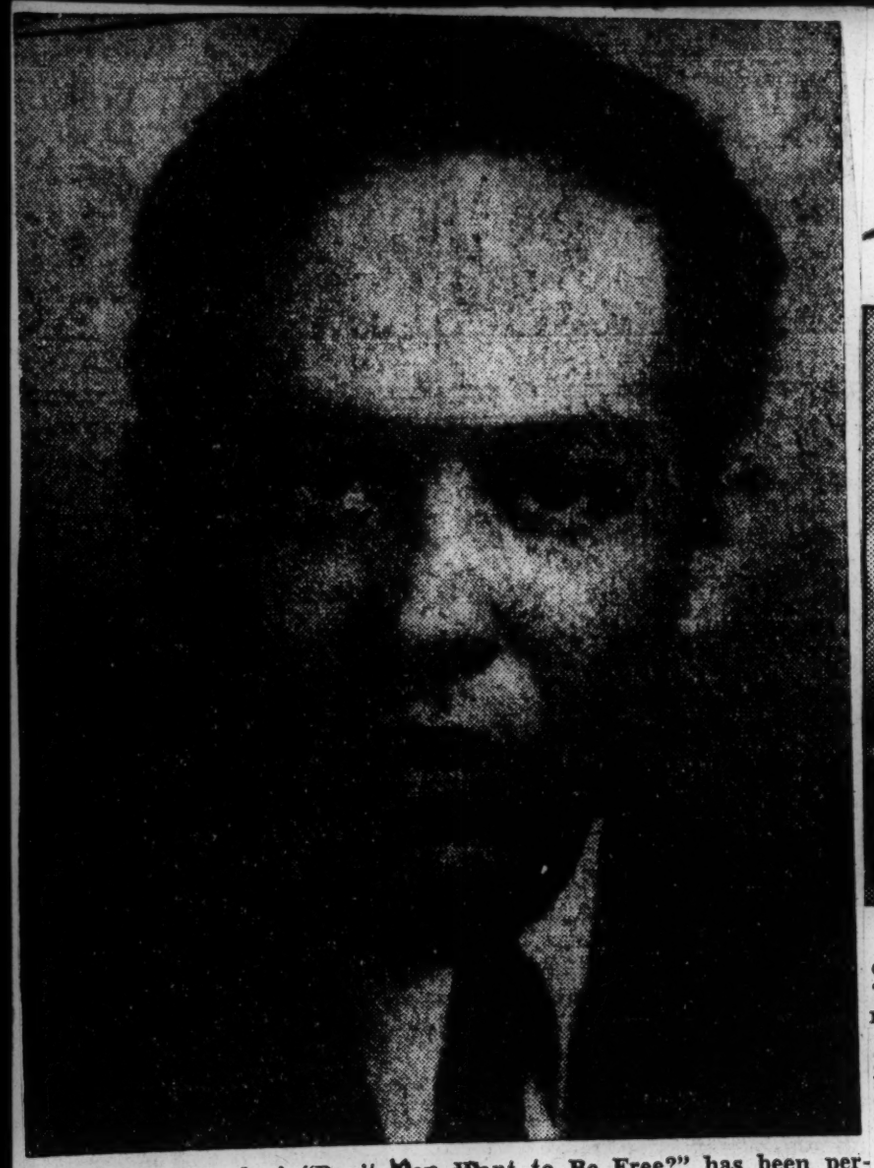
In cooperation with the N.A.A.C.P. and other such organizations we can present the struggles and problems of the Negro minority. We can through our plays help in the organized fight against discrimination and the many social evils of which we are victims. We can awaken the Negro people to the fact that the day of "Uncle Tom" is past and the day of Harriet Tubman, Frederick Douglass, and Angelo Herndon is upon us. We know that our group must go on. Never have we received such wide acclaim and community support. Never have we had people to follow us around to see the show again.

Fight Is Important

However, building a Negro Community Theatre in the South is more than a notion. We must encounter and combat the hostility of the complacent "stay-in-my-place" Negro as well as that of the conservative whites. Some Negroes are afraid that if they are too aggressive white philanthropy will cease and the whites are afraid that if the Negroes get too "aggressive" they'll want to be American citizens instead of American subjects.

The discrimination against Negro actors in movies and on the legitimate stage, and the segregation of theatre goers in the "peanut galleries" are only manifestations of the general oppression of the Negro people in America. Our fight is an important one; we cannot stop; nay, not even pause lest the tide of social evils overtake us and pull us back into the sea of desolation and despair. So in the spirit of Langston Hughes we are marching forward because "we have faith in ourselves."

From a speech made by William Hill of Nashville, Tenn., at the annual convention of the New Theatre League held in Philadelphia recently.



Langston Hughes' "Don't You Want to Be Free?" has been performed for many Southern audiences and met with great success. The same play has been seen in Harlem many times presented by the Harlem Suitcase Theatre. It was seen recently in Philadelphia at the New Theatre Night Club performed by twenty Negro actors from Nashville, Tenn.

Roanoke, Va., World News
July 22, 1940

T29

'Wings Over Jordan' Soloists

Williette Firmbanks, contralto, and Paul Breckenridge, twenty-year-old tenor, who are among the featured soloists of the negro radio choir, "Wings Over Jordan," which will give a concert at the Roanoke auditorium tomorrow evening at 8:30.

Negro Singers Here Tuesday

Famous "Wings Over Jordan" Chorus to Sing at City Auditorium

All is in readiness for the "Wings Over Jordan" concert for tomorrow evening, July 23, at the Roanoke auditorium. The entire cast of thirty-five singers in the famous negro chorus from Cleveland, Ohio, will arrive in this city in time for a fifteen minute broadcast from Station WDBJ announcing the evening program, which will begin promptly at 8:30.

The sponsoring committee is headed by the Rev. A. L. James of the First Baptist Church, with two other colored ministers, the Rev. B. P. Jordan of St. Paul's Methodist and the Rev. D. R. Powell of the Hill St. Baptist church, as members. Proceeds from the concert will assist the work of these three churches.

Space for Whites

The committee seems assured of a capacity crowd of both white and colored patrons. All seats from the front, back to the open space between the two side doors, will be reserved. The south side will be for white patrons, and colored patrons will occupy the seats on the north side. Seats in the rear section of the auditorium and in the balcony will not be reserved, but white will occupy the south side and colored the north.

Among the featured soloists of this nationally known choir, which broadcasts on a coast-to-coast network over the Columbia Broadcasting System each Sunday morning at 9:30, are Williette Firmbanks, assistant director of the chorus and a trained musician. Her rendition of "You Can Tell the World", "Wade in the Water", and "Show Me the Way" are familiar to the concert stage.

Generous Praise

Critics have awarded generous praise to twenty-year-old Paul Breckenridge, tenor soloist, who has been with the group since it was featured by the Columbia system two years ago. Other featured soloists are Albert Meadows, tenor, Olive Thompson, soprano, and Martha Spearman, soprano. Most famous of all is the founder of the chorus, Rev. Glenn T. Settle of Cleveland.

Tickets to the concert on Tuesday evening may be purchased at Henebry & Son, Community Drug Store, Gainsboro Pharmacy, and at the Citizens Undertaking Establishment in Northeast.

Montgomery, Ala., Advertiser
July 25, 1940

"WINGS OVER JORDAN" HERE

An intelligent Negro leader said to The Advertiser yesterday: "We Negroes have decided to speak less and sing more. We think we can sing our way out of our troubles."

The thought appeals to The Advertiser. It should appeal to other Montgomerians and Alabamians, regardless of color.

On Tuesday night, July 30, at Cramton Bowl in this city, "Wings Over Jordan" will be presented under the auspices of State Teachers' College for Negroes and St. John's A. M. E. Church. It is not to be a profit-making enterprise. It is to be a cultural exhibit and demonstration for the benefit of all our people. Granted a rainless night it should be memorable. Many of the sweetest voices at the command of Alabama Negroes will be heard. Among them will be the voice of Hattie McDaniel, of Tennessee, one of the brilliant stars of "Gone With the Wind" and by all accounts a soloist of extraordinary charm.

The prices are moderate. They are $1, 75 cents and 50 cents.

At this time of sorrow and distress for men and women the round world over noble song should be a solace and a source of strength to us all.

THEATRICAL- 1940
INDIVIDUAL TROUPES ETC

PAUL ROBESON

Rafael Steinbergram, 1-6-40 Sun

He's star of "John Henry," Roark Bradford's play, with music by Jacques Wolfe, to open Wednesday at the 44th Street Theater.

MIKADO IN 'SWING' WILL OPEN TONIGHT

Constitution

Erlanger Offers Revised Opera With All-Negro Cast of 100.

1-1-40

Entirely different from the usual "mine run" of entertainment that is presented week after week and year after year, the Gilbert and Sullivan classic, "Mikado," opens tonight at the Erlanger theater set to the modern tempo of "swing" and renamed "Swing Mikado."

The company numbers nearly 100 picked negro performers that have been together for over a year now in this, the original production.

The most sensational "hit" of this or any other season, "Swing Mikado" packed the theater in Chicago for 28 weeks, and while still doing business of a turn-away nature at the box office was sent to New York, where it evoked praise of both press and the theatergoers, including the first night audience of Mrs. Franklin D. Roosevelt, Mayor LaGuardia, Grover Whalen and others.

The local engagement at the Erlanger is for six nights with matinees Wednesday and Saturday.

Bill Robinson Climaxes Red 'Hot Mikado'

Tribune

"HOT MIKADO."

Opera in two acts by W. S. Gilbert and Sir Arthur Sullivan, with modern adaptations and orchestral arrangements by Charles L. Cooke. Settings and costumes by Nat Karson. Dances by Truly McGee. Staged by Hassard Short. Presented by Michael Todd in the Auditorium theater, beginning Sunday evening, Jan. 7, 1940.

1-11-40

THE CAST.

Nanki-Poo	Maurice Cooper
Pish-Tush	James A. Lillard
Pooh-Bah	Maurice Ellis
Ko-Ko	Freddie Robinson
Yum-Yum	Alice Harris
Pitti-Sing	Rosetta Le Noire
Peep-Bo	Pearle Harrison
Katisha	Rose Brown
The Mikado	Bill Robinson

and many others.

BY CECIL SMITH.

[Reprinted from yesterday's late editions.]

The first act and a half of Michael Todd's "Hot Mikado" serves as brilliant, noisy prelude to the entrance of Bill Robinson, taking time off from his duties as mayor of Harlem to serve as Mikado over the subjects of Titipu. Preceded by lackeys bearing shields decorated with flamboyant photographic portraits of himself, Bill enters clad in an extraordinary costume marked by the inevitable Derby hat, gold pants of glittering sheen, and enormous fur trimmed epaulets.

From the moment of his arrival upon the scene he accomplishes as neat and complete a job of holding the audience in the hollow of his hand as we have seen in many a day —John Barrymore not excepted. Bill Robinson is a great entertainer, and, in his medium, a great artist. Tuesday he made me think of Walter Huston holding an audience breathless and spellbound last year as he whispered his "September Song" in "Knickerbocker Holiday."

For Bill Robinson shares with Mr. Huston and a choice few other rare stage artists the priceless gift of economy. When he eases off into one of those insinuating tap dances there is not a single waste movement; nothing unnecessary interferes with our complete attention to the split second perfection of his tapped rhythm. Such subtle syncopations as he creates, with cross rhythm between the sound of his feet and the apparently conflicting movement of his body!

Mr. Robinson fabricates his unique characterization of the Mikado according to his own pattern, making no pretense of knowing what Gilbert and Sullivan were driving at. Yet it all jells, for he is a performer with complete integrity, with complete love for his audience, and with an intuitive gift of style.

Even without the climax Mr. Robinson provides, "Hot Mikado" would be a good, and often an exciting, show. Everything is done in a mood of whole hearted exaggeration. Without losing his unusual sense of color harmony, Nat Karson has clothed the cast in marvellously grotesque and eye-opening fashion.

Most of the music is swung to a much better written score than the Federal theater had. Whenever the music reaches the boiling point a group of acrobatic jitterbugs are likely to appear and turn things into a pretty seething session. Among the principals Rose Brown as a big coon-shouting Katisha and Freddie Robinson as a pint size Ko-Ko are standouts.

PRAISED

GEORGE M. JONES, one of the city's leading architects, whose address "Economy in Home Ownership" was heard on the BEE's Radio Forum last Tuesday at 2:15 p. m. Mr. Jones address has been called one of the most able of the series by many who have written in asking for a copy of his speech.

THE DANCE: A NEGRO ART

Katherine Dunham's Notable Contribution —Programs of the Week and After

By JOHN MARTIN

WITH the arrival of Katherine Dunham on the scene, the prospects for the development of a substantial Negro dance art begin to look decidedly bright. Her performance with her group last Sunday at the Windsor Theatre may very well become a historic occasion, for certainly never before in all the efforts of recent years to establish the Negro dance as a serious medium has there been so convincing and authoritative an approach.

Miss Dunham has apparently based her theory on the obvious fact so often overlooked that if the Negro is to develop an art of his own he can begin only with the seeds of that art that lie within him. These seeds are abundant and unique. Indeed, it would be difficult to think of any people with a richer heritage of dance begging to be made use of. Yet in the past (and even in Miss Dunham's present company in certain instances) there have been those who have started out by denying this heritage and smoothing it over with the gloss of an alien racial culture that deceives no one. The potential greatness of the Negro dance lies in its discovery of its own roots and the careful nursing of them into growth and flower.

Certainly this seems to be exactly what Miss Dunham has done. Several years ago she went to Haiti and the neighboring islands on a Rosenwald Fellowship to study the native dances and rituals, and since then she has carried on the study of her subject under a grant from the Rockefeller Foundation. All of which has given her a basis for her work that is entirely solid and true. But manifestly if she were not possessed of creative gifts, no amount of research could possibly turn itself automatically into art. It is because she has showed herself to have both the objective quality of the student and the natural instinct of the artist that she has done such a truly important job.

* * *

PERHAPS one of the most notable aspects of her program is the absence of all sense of self-importance. Here is simply a performance about which no explanations or announcements need be made to any normal human being who likes theatrical entertainment. It is, in short, a good show. That it is basically something far more significant does not in any way interfere with its sprightly and vivacious surface values.

Ivan Busatt

Julia Levien, dancing with group at Labor Stage Theatre tonight.

This is quite in character with the essence of the Negro dance itself. There is nothing pretentious about it; it is not designed to delve into philosophy or psychology but to externalize the impulses of a high-spirited, rhythmic and gracious race. That Miss Dunham's dances accomplish this end so beautifully can mean only that she has actually isolated the element of a folk art upon which more consciously creative and sophisticate forms can be built as time goes on. This is cultural pioneering of a unique sort.

To sit before a program such as this is to be impressed both with the existence of a constant element in it that is different from all other types of dance and with the great range and variety with which that constant element manifests itself. Miss Dunham has composed a primitive ritual in a somewhat mythological vein and has graduated her material from this point through rituals that are for the release of personal tensions in primitive and semi-primitive societies down to the jazz and swing variants of those same impulses that are current in sophisticated communities. This sounds tremendously anthropological and "important," and it is; but it is also debonair and delightful, not to say daring and erotic.

* * *

BECAUSE Miss Dunham's researches have been made in countries which have come under Latin and Gallic influences, she gives us rumbas and dances of coquetry that are almost Parisian in their chic. But in so doing she manages somehow to show them as fundamentally Negro underneath and links them up indefinably with the universal quality of the art she is working in. Her rumbas from Santiago de Cuba and Mexico, her "Island Songs" from Haiti and Martinique, her delicious little scene called "Tropics—Shore Excursion," are all as finely racial as her truly wonderful little genre piece called "Florida Swamp Shimmy."

At present, if her version of "Br'er Rabbit and de Tah Baby" can be taken as typical, she has not got to the point where she can make a ballet (or dance drama or what you will) out of independent material, but at least she has sensed the form upon which such a type of work can be built and the ingredients that belong in it. This present work is a failure, to be sure, but it is the kind of failure on which a future success can be based, for it clears the ground to a considerable extent.

In her supporting company Miss Dunham has in Archie Savage a dancer eminently worthy of her efforts. He can not only dance like a house afire but he is a good actor and a genuine stage personality. The group as a whole is handsome and competent, though there is among certain of the male dancers, including Talley Beatty, a distressing tendency to introduce the technique of the academic ballet. What is there in the human mind that is so eager to reduce the rare and genuine to the standard and foreign!

Musically the program is excellent, from the drumming of Gaucho (and of Miss Dunham herself) to the piano arrangements of Paquita Anderson. John Pratt's costumes are beautifully effective and ingenious, and the whole show is well staged and colorful. Happily, a whole series of further performances is to be given, as the month's calendar elsewhere on this page indicates in detail.

P. S.—Better not take grandma.

STARS IN SATIRICAL REVUE

Elton Johnson, singing star of "Let's Investigate," satirical revue that has rocked Philadelphia

THEATRICAL - 1940
INDIVIDUAL TROUPES, ETC.

TEDDY WILSON TO EXECUTE FUGUE, 'A CHIP OFF THE OLD BACH,' BLUES MELODY HIT

NEW YORK.—Teddy Wilson, formerly pianist with Benny Goodman's quartet, and now leading his own band, will soon feature a blues composition done in the classical form of the Fugue, made famous by the great composer, Bach, and having the effect of a recent announcement.

Wilson is enthusiastic about this piece of music because it combines his love for the classical background with his virtuosity for playing swing.

"I got hold of this fine piece of music from a 19-year old white New York boy, Albert Tepper," Wilson said. He is a student at the New England Conservatory of Music, in Boston, and he brought the score to me last fall. I had been looking high and low for just such thing," he continued, "but had no luck in finding it. This was the answer. It is called 'A Chip Off the Old Bach'."

A SALUTE!

TO THE LIVING in whose hearts the memory of the dead lives on. In their hour of greatest need, the Theatrical department of The Pittsburgh Courier offers the sincerest condolences to the family and friends of

Walter Barnes	*Paul Stott*
James Cole	*John Reed*
Harry Walker	*Clarence Porter*
Calvin Roberts	*Jesse Washington*

Juanita Avery

who went to their God as troupers should. If, by their unselfish presence of mind in the face of death even one life was saved, it can truly be said that

THEY DID NOT DIE IN VAIN!

Their lives, sacrificed on the altar of avarice, will live on as a monument to the greed of calloused promoters whose hearts are alien to the pangs of COMPASSION and harken only to the CLINK OF GOLD.

BILLY ROWE NEW YORK	*LUTHER HILL* CHICAGO
EARL J. MORRIS HOLLYWOOD	*ISADORA SMITH* NEW YORK

Nashville, Tenn. Banner
April 27, 1940

Lunceford Band To Give Concert Sunday Night

Jimmie Lunceford (above) and his band, will give a concert and play for a dance at the Cotton Club, Negro night club at 2602 Heiman Street, Sunday night. Rated among the top Negro orchestras today, the organization got its start at the Manassa High School in Memphis, where Lunceford directed the activities of the band formed among high school students. Later, Lunceford, who himself had graduated from Fisk University, returned to Fisk as a head waiter with the high school boys who attended that institution and continued his work with them. Today, six of the original nine members are still with Lunceford. The orchestra has broken many attendance records in New York's Harlem, and has been voted No. 1 colored orchestra for a number of years. A special reserved section will be kept open for white spectators, it was announced.

Tisket-A-Tasket Remains Popular

NEW YORK CITY—Ella Fitzgerald, queen of the swing singers, is nightly ruling her subjects with her haunting voice as they gather at the Famous Door on 52nd Street to listen. Doing a tremendous business, the band is packing in the patrons like no other band has since Count Basie left there last fall. And strange to say, although Ella's rendition of "Starlight Hour" and "Sing Song Swing" are the tops in musical entertainment on the 'juke' bozes, it's still "Tisket a Tasket" that her nightly audience clamor for.

They listen to her cute version of "Oh Johnny" with Dick Vance, and they like it, but there's not a night that passes that Ella doesn't have to tell her listeners about that same "little yellow basket".

Not by any means Miss Fitzgerald's first appearance in the downtown sector, still her opening at the Famous Door was something of an event inasmuch as it is the first time that the band has played in one of the 52nd Street "cradle of swing" dens. Consequently it was only natural that other band leaders should turn out to offer their felicitations to the girl who has come so far in so short a time.

Crowded into the small cafe to hear and applaud the same as you and I, were Artie Shaw and his brand new bride, Lana Turner, while his ex-girl friends, Betty Grable also was among those present; Charlie Barnet, Woody Herman, Blue Barron, George Hall and his vocalist, Dolly Dawn, Belle Baker, Frances Fay, and Will Bradley made up this celebrated audience.

First Night

OCT 25 1940

"Cabin in the Sky," new musical play with a Negro company, to be presented by Albert Lewis in association with Vinton Freedley, at the **Martin Beck Theatre**, 45th St. W. of 8th Ave., tonight at 8:40. Ethel waters is starred in a cast that includes Todd Duncan, Rex Ingram, Dooley Wilson, Katherine Dunham and her dancers, J. Rosamond Johnson and his choir. Book by Lynn Root, music by Vernon Duke, lyrics by John Latouche. George Balanchine staged the production, Mr. Lewis directing the dialogue. Scenery and costumes designed by Boris Aronson. $5.50 top for opening night, $1.10 to $3.30 thereafter.

Sensational Gotham Dancer

KATHERINE DUNHAM is the newest sensation in New York world of entertainment and art. Her dancing is the highlight of the every-Sunday program of Negro dances being presented at the Windsor Theater. ABOVE—Miss Dunham depicting "Island Songs." AT LEFT—as she appears with others of the cast in a Brazilian number. AT RIGHT—Miss Dunham and Archie Savage in the "Shore Excursion" number.

The engagement has been remarkable from both the financial and artistic standpoints. The revue is now in its sixth week. The demand for tickets has required the addition of a Sunday afternoon matinee performance. The production is booked through April. On Monday Miss Dunham left for Chicago to stage a Negro swing version of the opera "Pinafore." She will be back in New York for her regular Sunday performance.

NAME FLETCHER HENDERSON, ELLA FITZGERALD, COLEMAN HAWKINS, CHARLIE CHRISTIAN

Hawkins, Favorite of Decade Ago, Surprises By Running Off with Top Honors in Saxaphone Division

CHICAGO.—This year's annual Down Beat poll to select America's favorite swing musicians has ended, once again bringing national recognition and acclaim to many great Negro jazz artists.

Ballots of more than 14,000 musicians were tabulated in two months' voting, and final results, to be published in the January 1 issue of Down Beat, will put Coleman Hawkins, tenor sax; Charlie Christian, guitar; Fletcher Henderson, arranger and vocalist Ella Fitzgerald all on this 1939 all-American band of bands.

Hawkins, favorite of a decade ago, surprised the swing world by running off with top honors in the tenor sax division, having returned to America only in August after several years of comparative obscurity abroad. Hawkins won out over Chu Berry, Lester Young, Bud Freeman and Eddie Miller in the heaviest voting the poll has ever known.

Unknown a few months ago, the sensational young Negro guitarist, Charlie Christian, now with Benny Goodman's band, skyrocketed to the top of the heap to run off with guitar honors. Christian beat out such stellar box-men as Clo Smith (with Andy Kirk), Freddie Green (with Count Basie), Teddy Bunn, Allen Reuss and Carmen Mastren.

Fletcher Henderson copped the arranger spot with a total of almost 7,000 votes. Duke Ellington was beaten out by ofay Glenn Miller for second place among ar-

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and Grappelly's French Hot Club Quintet work. It's enough to say their CHASING SHADOWS and I'VE HAD MY MOMENTS, first slow and the second doubling tempo midway, add to their reputations.

It's on the Bluebird race list, but grab BLUE LUDE IN C SHARP MAJOR and HIDING ALL MY CARES, by the Four Clefs, for a real rhythmic kick. The first is an instrumental blues that is terrific except for a few muffed piano notes, and the second is also fine with good organ. . . . The Milt Herth trio, another small unit, has for Decca a better version of PEACH TREE STREET than Bob Zurke's.

(By ALVIN MOSES for ANP)

George Wiltshire and Dooley Wilson come in for a goodly share of favorable comment for the work they did in Henry Armstrong's flicker "Keep Punchin'."

Satchmo Armstrong sneaked off with fourth place in the trumpet section, with the much-publicized Harry James copping first, Goodman's Ziggy Elman, second, and Bunny Berigan, third. Roy Eldridge was sixth, Rex Stewart, fourteenth, Red Allen, fifteenth, and Cootie Williams, sixteenth.

Ella Fitzgerald soared to the peak to walk away with girl vocalist honors, winning out over such outstanding vocal personalities as Billie Holiday, Mildred Bailey, Maxine Sullivan and Bea Wain.

Count Basie's band took fifth place in the swing band division of the poll, with Duke Ellington's great outfit ending up sixth. Bennie Goodman's band took first in a walk-away.

Jo Jones, drummer with Count Basie, ranked third among the nation's drummers. Krupa took first and Ray Bauduc of Bob Crosby's band second.

Johnny Hodges and Benny Carter were chosen third and fourth respectively in the alto sax division, in which Jimmy Dorsey and Toots Mondello took first and second respectively.

John Kirby hit third place on bass, with Walter Page fourth... Duke Ellington's was voted one of the most under-rated bands, and Lionel Hampton ranked way up among the favorite soloists...J. C. Higginbotham took fourth place among trombones, and Laurence Brown, sixth...On piano, Count Basie zoomed to third place, Teddy Wilson placed fourth and Fletcher Henderson, fifth.

The complete personnel of Down Beat's 1939 All-American swing band is as follows:

Harry James	1st trumpet
Ziggy Elman	2nd trumpet
Bunny Berigan	3rd trumpet
Tommy Dorsey	1st trombone
Jack Teagarden	2nd trombone
Fletcher Henderson	arranger
Bing Crosby	male vocalist
Ella Fitzgerald	girl vocalist
Jimmy Dorsey	alto sax
Coleman Hawkins	1st tenor sax
Charlie Barnet	2nd tenor sax
Benny Goldman	clarinet and alto
Bob Zurke	piano
Charlie Christian	guitar
Gene Krupa	drums
Bob Haggart	bass

LUNCEFORD MAKES MORE 'HOT' RECORDS, BEGINS LONG TOUR

NEW YORK CITY. — Jimmie Lunceford whose 1939 recordings became nation-wide favorites spent the entire past week recording twelve new discs for Vocalion. These discs will be released at intervals, in 1940, along with many others which he will subsequently make.

Jimmie will begin a transcontinental tour shortly covering every section of the country as a tie-in with his disc making of original and popular hit tunes. Last year Jimmie conducted a similar tour and was thus enabled to sense in advance the desires of the record public. That is why Lunceford is able now, to set the pace in 1940 recording styles.

Out of the dozen new recordings Jimmie selected a group of "lucky seven" originals. They include "Give Me A Swing Song," "I'm In An Awful Mood," "I'm Alone Without You," "Bugs Parade," "Jazznochracy Blues," "Home Cooking," and "Pretty Eyes." The five popular adaptions are: "Who'll Take My Place When I'm Gone," "Put It Away," "Rock It," "Wham," and "Swing Little Indians."

It may be noted from the song titles that Lunceford includes both the "sweet swing" and "hot swing." Vocals, instrumentals, and specialties augment the orchestrations. Jimmie has developed a definitely individual style, mood, and color, and has never been successfully imitated.

Lunceford has been rated in the select "first ten" group in every poll taken in the past six years. His recordings enjoy "best sellers" popularity. Lunceford records hold sectional and universal appeal to both jitterbugs and lovers of velvetry rhythms.

Jimmie Lunceford's route is as follows: January 5, 6 and 7, Golden Gate Ballroom, New York City; January 8, Majestic theater, Johnstown, Pa.; January 9, Manos theater, Greensburg, Pa.; January 10, Ambridge theater, Ambridge, Pa.; January 12, (week), Regal theater, Chicago, Ill.; January 19 and 20, Orpheum theater, Madison, Wis.; January 22, Coliseum ballroom, St. Paul, Minn.

(By ALVIN MOSES for ANP)

Al Hylton, only colored magician extant, is so clever that if he should essay to take your purse right from under your nose while standing 50 fet away from you....we'd still be disinclined to bet against his not being able to do so. Apus and Estrelita, clever comedy men, draw the laughs around the country's circuit and New York is no exception.

W. C. Handy, the "Grand Old Man" of rythhm and th eblues, held the socialties speechless Sunday afternoon at Witoka hall upon the occasion of the Metropolitan Music soceity sponsors of the Girls' Symphony orchestra, the Young Peoples' band, and the Young Peoples' orchestra.

THEY WIN HONORS IN 'JOHN HENRY'

Members of cast of "John Henry," which is playing at the Forty-fourth street theatre and starring Paul Robeson, snapped between acts. Left to right:

Ruby Elzy, who plays Julie Anne in the play and Minto Cato, who plays the role of Old Aunt Dinah Bottom: Paul Robeson snapped backstage on opening night of play.—Photos by M. Smith.

Robeson's 'John Henry' Is A Rich Classic In Songs

By MAJOR ROBINSON

NEW YORK, Jan. 19—(Special)—"John Henry," a play in two acts by Roark Bradford; designed by Albert Johnson; music by Jacques Wolfe; choral direction by Leonard de Paur; costumes by John Hambleton, was presented Wednesday at the Forty-fourth street theatre by Sam Byrd.

PAUL ROBESON
in "John Henry"

THE CAST

Blind Lemon	Joshua White
Julie Anne's Mama	Henrietta Lovelace
Julie Anne's Papa	George Jones Jr.
Old Aunt Dinah	Minto Cato
Hell Buster	Robert Harvey
Man named Sam	Joe Attles
Ruby	Musa Williams
John Henry	Paul Robeson
Deaf Man	James Lightfoot
A Rouster	Ray Yeates
Floyd	Lloyd Howlett
Nud	J. DeWitt Spencer
Mate	Alexander Gray
Walking Boss	Kenneth Spencer
Poor Selma	Myra Johnson
Pimps' Quartet	Merritt Smith, Wyer Owens Handy, Louis Gilbert, William Woolfolk
Fancy Ladies' Octet	Eva Vaughan, Alyce Carter, Mattie Washington, Benveneta Washington, Alice White, Ruth Gibbs, Marie Fraser, Mildred Lassiter
Bad Stacker Lee	Joe Attles
Billie Bob Russell	Alexander Gray
Carrie	Benveneta Washington
Lead Heaver	Ray Yeates
Reader	Merritt Smith
First Caller	Louis Gilbert
Second Caller	William Woolfolk
Mink Eye	J. DeWitt Spencer
Roustabout	C. W. Scott

* * *

Paul Robeson and his magnificent voice, surrounded by an all-Race cast bowed in at the Forty-fourth Street theatre Wednesday night in the much talked about "John Henry," who to modern day folk is a figure surrounded by legend. Fine scenery, beautifully sung folk numbers by a huge choir and the splendid solo work of Robeson resulted in first nighters like myself going away with the idea that "John Henry' was a concert, not a play as it was built up to be.

Somehow, the legendary effect of John Henry is lost in the hands of Roark Bradford, who with Jacques Wolfes set the book to music and adapted it for play form. This department was conveyed the impression that Bradford tried to tell the story through music, rather than words.

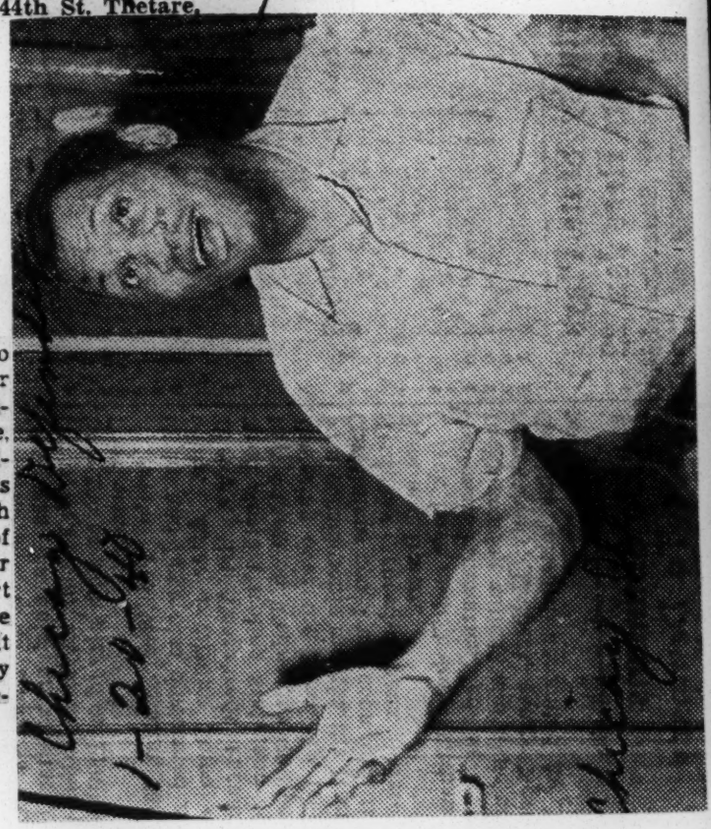
"John Henry" is the figure that we have all read about at one time or another, who could lay five men low with one blow; bale cotton faster than his companions and make love to the women better than Casanova ever dreamed of doing. However, Henry's doom is sealed when he is hooked by Poor Selma (Myra Johnson), a wicked woman of the world. Julie Anna (Henrietta Lovelace) is heartbroken when she hears her man has been taken from her. The play's stirring climax is reached when Robeson returns to his hometown to compete with the steamroller which is man's newest threat to his working world. He passes on at the end knowing that the time has come when machinery replaces man on the field.

While losing sight of the dramatic quality of "John Henry" you still marvel at the atmospheric background which is furnished for the players; the thrill of hearing the strong and resonant voice of Robeson, who has been absent from the American stage too long; the music created for the opus; and the choir under the direction of Leonard dePaur.

"John Henry," the play we observed opening night, gives one no chance to express likes or dislike for it because of the presence of Robeson and his voice in the lead role, for here Paul is superb. His handling of "Sundown in My Soul" is terrific and when he returns with "Let de Sun Sink Down," "Ship of Zion" and "No Bottom," you wonder if you weren't invited to a concert of Robeson vocalizing. These are selling points in a show that is built on a weak vehicle that is saved only because there is but one Paul Robe-

In 'John Henry'

Ruby Elzy as Julie Anne in Sam Byrd's production of "John Henry" starring Paul Robeson at the 44th St. Theatre.



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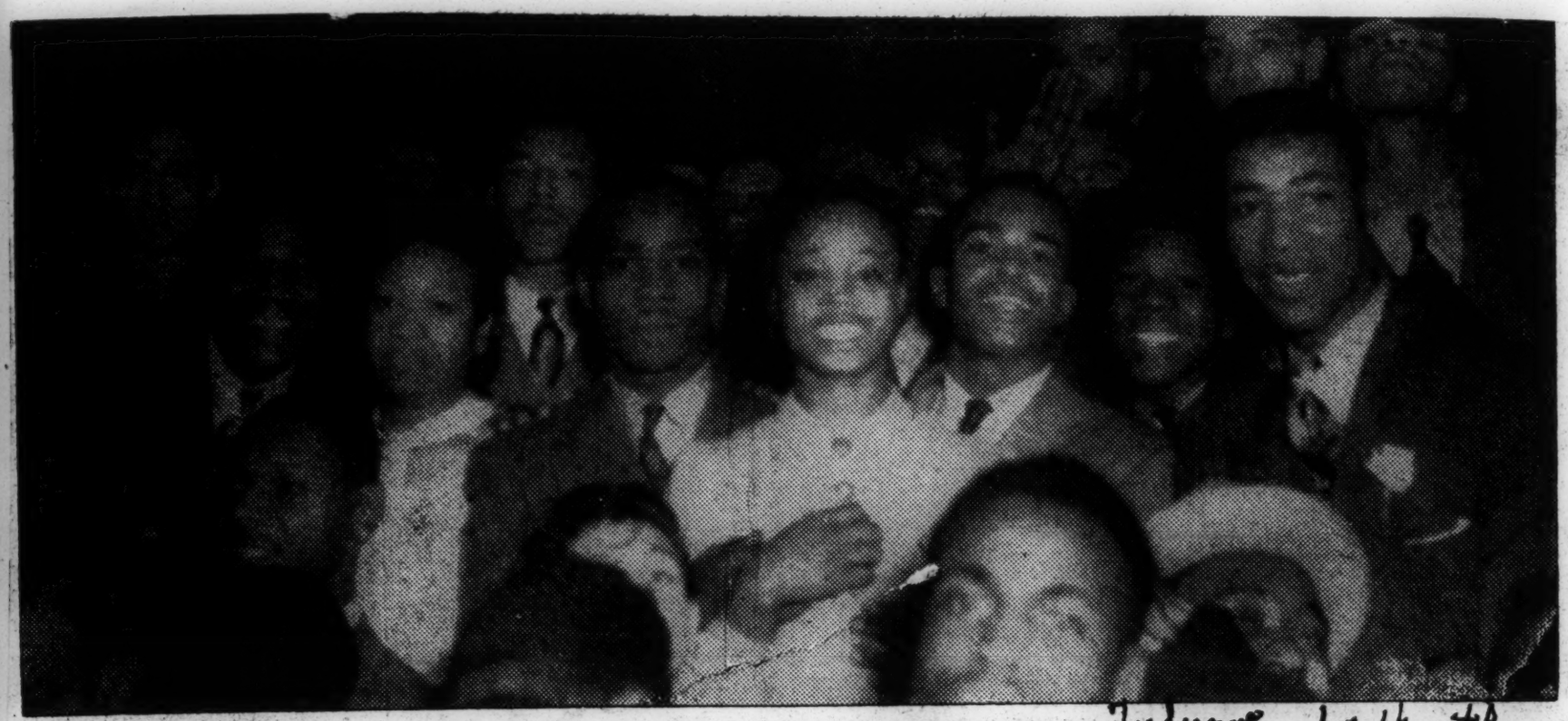

This small group is just an infinitesimal part of the crowd of 5000 jitterbugs that swarmed over Town Hall Monday night to hear the battle of music between Gene Krupa and Count Basie. From their expressions you can tell they were enjoying themselves.

Ella Fitzgerald, Louie Armstrong Head 'Down Beat' Poll Of Top Swing Figures

CHICAGO, Jan. (By Harold Jovien for ANP)—Four internationally known swing music stars were elected to positions on Down Beat magazine's 1939 All-American swing band this week. In the select list, chosen by nearly 14,000 musicians, are Ella Fitzgerald, Fletcher Henderson, Coleman Hawkins and Charlie Christian.

Miss Fitzgerald, who is one of the world's youngest band leaders, swept the girl vocalist competition and defeated Mildred Bailey, Billie Holiday Bea Wain and a host of others. Henderson, arranger for Benny Goodman, had it easy winning over Glenn Miller, Duke Ellington, Will Hudson and Larry Clinton. Duke garnered third place.

But the sensational Hawkins and young Charlie Christian, of Oklahoma, provided the biggest upsets of the contest. Down Beat readers, 95 per cent of them musicians, chose Hawkins as the greatest tenor sax player in the world today. He is a St. Joseph, Mo., boy who worked with Mamie Smith and Fletcher Henderson before going to Europe five weeks ago to work solo. He arrived back in the States last August and organized a small jam combination, and still is in New York recording for Victor and playing ballrooms and night spots.

Christian, a guitarist, was unknown six months ago. Then John Hammond discovered him and placed him with the Goodman band and sextet. Now Charlie rates as the greatest exponent of swing guitar. He defeated such guests as Carmen Mastren, Freddy Green, Allan Reuss, Django Reinhardt and Al Avola.

The complete Down Beat All-American band:

Coleman Hawkins, Charlie Barnet, tenor saxes; Jimmy Dorsey, alto; Benny Goodman, clarinet-sax; Charlie Christian, guitar; Gene Krupa, drums; Bob Zurke, piano; Bob Haggart, bass; Harry James, Ziggy Elman, Bundy Berigan, trumpets; Ella Fitgerald and Bing Crosby, vocalists; Tommy Dorsey, Jackson Teagarden, trombones, and Fletcher Henderson, arranger.

Louis Armstrong, by only two votes, missed being a member of the mythical band's trumpet section. Informed that he had received more votes than any other trumpeter alive, Harry James thanked Down Beat's editor and said:

"I'm very flattered, but I certainly don't deserve the honor. Louis Armstrong is the greatest trumpet man in the world and always will be. I blush when my ability and Satchmo's are compared."

Thus a great ofay artist paid tribute to one of the most beloved colored artists in show business.

Benny Goodman's band came back this year to win the swing band popularity poll after being defeated by Artie Shaw in 1938. And Tommy Dorsey copped the sweet band title from Casa Loma. Glenn Miller's band rated second in both divisions.

Count Basie, leading all colored bands, finished fifth in the swing division. Ellington was just a notch behind, placing sixth. Erskine Hawkins, Jimmie Lunceford, Andy Kirk, Stuff Smith, Harlan Leonard, Ella Fitzgerald, Earl Hines and Cab Calloway also won positions.

The poll, held annually, has come to be recognized as the most accurate cross-section of musicians' opinion available. Every living musician was eligible for a place on the All-Ameri- Started in November, the con- this year ran for two months and final results, along with complete vote tabulations, were along with pictures of all the winners in the Jan. 1 Down Beat.

Christian was honored on the Benny Goodman Camel Cigarette program Saturday night, along with Benny and members of the band. Every musician honored on the All-American will receive gold trophies.

John Henry

New Orleanians are disappointed that the Roark Bradford-Jacques Wolfe musical drama, 'John Henry," had so short an initial run in New York, but none will be so amazed as the Negroes of cotton field and levee. They are going to suspect that it is not John Henry at all who has come back to take his hand at diggin', singin' an' mouthin' on Broadway, for everyone knows that that mighty roustabout could keep a million people a night lookin' to watch him shine, from now clear up to judgment time. That may as well be told it is Paul Robeson who had the part, and that the critics could not tell but what he was John himself. Mr. Bradford has said, in fact, that Robeson was the "John Henry" of all the Negro singers and actors they could think of.

Hope that the show will revive and carry on derives from more than local pride in Mr. Bradford and belief in Mr. Wolfe's music. In John Henry reposes the faith of the whole human race that come necessity, one giant man of them will rise to dare the elements, conquer time and space, make wrong things right and tackle the unbeatable — including the steam engine. Without knowledge of script or performance, but with some knowledge of stage limitations, we can only wonder how much capital has been made of the drama inherent in John Henry's feats, and how much suggestion, as opposed to representation, has been employed in their realization. The report that Paul Robeson was on the stage nearly all the time suggests one reason why it was his masterful singing and acting, rather than the saga itself, which won the critics and perhaps the audiences. John Henry is too big a man to have around the house all the time.—New Orleans Times-Picayune.

An' Here's A Letter From Stepin Fetchit To Editor

To Dave Kellum
Theatrical Editor
Chicago Defender

BOSTON, Mass., Jan. 5—Dear scribe: Here I am in Boston, free from the Cotton Club and all its noises and problems and doing fine. As you know I opened here in "Three After Three," a Shubert production in the theatre by the same name. Well we came here for one week, was held over and may have to play another week to get all these baked beaners inside the theatre.

As you'll see from the billing I am enclosing my spot is a topper along with Simone Simon, Hollywood's own, Mary Brian, Frances Williams, Mitzi Green and others. This group of stars take a back seat for no one and my seat here has been right up there with them.

We opened here preparatory to returning to Broadway where we're to premiere during the holiday season. The Shuberts fear the show is not ready for Broadway but my guess is that it will wow 'em. You should have been here to see these guys and gals constituting the first nighters stand up in their seats and applaud. And Boston is far from being a hick town you know.

In my last letter I admited that Hollywood was calling and that I was to answer but since then I have changed my mind. I have agreed to stay with the Shuberts and open with the present production when it moves in to capture Broadway as I am sure it will.

The movie I was to have made, since I did not tell you was "Tongues a Wagging," a comedy that showed off a lot of small towners talking about all the neighbors in the district save themselves. I don't know if they were to have me do a fast or slow speaking part, but I feel that the latter would fit my style best. In fact the producer told me over phone that I had only two words to say, one in each of the first and last few minutes of the screening. He said I should be finished with my first line by the time he last one was due to be flashed.

But truthfully I like the part I have in "Three after Three." Maybe it is because I have so much time to get myself set. You see in the second act I start telling 'em the cab is waiting, but by the time I get the words out the cabbie's car has run out of gas and the hour is too late for the "matinee" they are planning to attend. Then I start to apoligize for being so slow but before I finish my lines the curtain is down and the patrons are out of the theatre. One reviewer reported that this latter delay was easy on both my vocal cords and the patrons who were fortunate to flee from hearing distance.—Yours as always, Stepin Fetchit, Shubert Theatre, Boston, Mass.

P. S.—Will you write and tell me if he was attempting a pun or just reporting my part of the act?

Wins Praise

JOHNNY LONG
Known as the "Crown Prince" of trumpet players, whose swing band is a big hit at Skoller's Swingland cafe.

Plays Her First Dramatic Role

ETHEL WATERS, long known as the foremost singing comedienne of her race, who makes her debut as a dramatic actress in the role of Hagar in the dramatization of Dorothy and DuBose Heyward's "Mamba's Daughters," produced and directed by Guthrie McClintic. "Mamba's Daughters" will be next week's attraction at the National Theater, opening Monday

'Mamba's Daughters' Excellent

"Mamba's Daughters" drama in two acts (nine scenes), by Dorothy and DuBose Heyward, from DuBose Heyward's novel of the same name. Production designed by Perry Watkins.

Staged and presented by Guthrie McClintic at the Forrest Theatre with the following cast.

Mamba (Hagar's mother)...Georgia Burke
Policeman .....Vincent Copeland
Clerk of the Court.....John Kerr
The Prosecuting Attorney..John O'Connor
St. John D.C. Wentworth (Saint)
Robert Thomsen
The Judge.....Barry Kelley
Hagar .....Ethel Waters
Davey (Saint's Assistant).....Al Stokes
Ned .....Louis Sharp
Drayton .....Claudia Lee
Maum Vina (The Island Matriarch)
Ethel Carrillo
Eva .....Edna Waters
Willie May .....Laura Vaughns
The Reverend Quintus Whaley
J. Rosamond Johnson
Gilly Bluton .....Willie Bryant
Dolly (Ned's Wife).....Alberta Hunter
Lissa (as a child).....Joyce Miller
Martha (Eva's daughter)....Rena Mitchell
Gardenia .....Maude Russell
Tony .....Jimmy Wright
Liss (Hargar's daughter)
Fredi Washington
Charleston Courtroom Visitors and Edisto Islnd Field Hands, Church Members.

You would hardly believe it were you not prepared by the reports coming out of New York for the past several months.

Ethel Waters, blues singer, torch singer, is one of the first ladies of the stage and the performance she presents in the "Mamba's Daughters," which opened at the Forrest theatre Monday night is one of the finest things Philadelphia will see for some time.

In this melodrama and tear jerker by Dorothy and DuBose Heyward, the trouble of Mamba's children are related in detail and the play presents pathos, joy, sorrow and crime, all of deepest hue and all ably presented by the largely Negro cast.

In brief the tale is about Hagar, Miss Waters, who as a Charleston, S. C., laundress gets in and out of trouble protecting her educated and talented Lissa, Fredi Washington. Slow thinking, primitive in her thoughts and actions, possessing a deep and often violent love for her light skinned daughter, Hagar goes to jail for assaulting a man who refuses to pay his laundry bill, serves her time, comes out and ultimately finds herself up against the problem of keeping her daughter safe from the clutches of the villain, another believe it or not Willie Bryant, in the role of Gilly Bluton. In time Gilly succeeds and seduces the girl.

Misfortune, or is it good fortune, of having her baby die. This isn't enough for Gilly and he goes to blackmailing. Hagar solves the problem in her own way and strangles Gilly in as rough and nasty a murder as the stage will see. How Mr. Bryant stands up under that beating every night is something only the saints can answer. With this Hagar takes her life and leaves the world clean for her daughter, about to start a splendid career as a singer.

All this is dominated by Miss Waters, who whatever the nuances of the moment, handles them with ease and ability, so well that when she is off the stage, you feel her absence. When the play is over and you are wilted by emotion, you understand why those performances set New York to cheering.

The cast, as said before, does its job quite well with Miss Waters offering one vocal number during a church scene. Needless to say this is well done.

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STARS IN 'JOHN HENRY'

Paul Robeson, distinguished Negro actor-singer, who takes the title role in "John Henry" which opens at the 44th St. Theatre on Wednesday evening, Jan. 10

'John Henry' With Robeson In Lead Opens Wednesday

The legendary Strong Man of the Negro people will take possession of the Forty-fourth Street Theatre next Wednesday evening when Sam Byrd presents Paul Robeson, one of the world's few great singing-actors, in the title role of a new play with music, "John Henry," by Roark Bradford and Jaques Wolfe. Bradford, from whose "Ol' Man Adam an' His Chillun" Marc Connelly made "The Green Pastures," has provided the story and the lyrics, and Wolfe, who is best known for his "Glory Road," "Shortnin' Bread" and other songs, has composed the score.

Originally staged by Anthony Brown, "John Henry" has been redirected in the course of its pre-Broadway tour of four weeks in Philadelphia and Boston by Charles Friedman, who has also collaborated with Bradford and Wolfe in the new version of the play which has developed from that tour. The orchestra will be under the direction of Don Voorhees and the choral ensemble of 50 under the direction of Leonard dePaur. The orchestration of Wolfe's score is the work of Charles Cooke.

As his last designing task for Broadway until after the New York World's Fair 1940, of which he is the director of design, Albert Johnson has provided half a score of stage settings on the lower Mississippi, where the action of the play is laid, and John Hambleton has designed the costumes for the company of 60.

Heading the cast in support of Paul Robeson will be Alexander Gray, in the play's only white role, and Ruby Elzy, prominent in the singnig cast of "Porgy and Bess." Others who will have leading roles will be Myra Johnson, as Poor Selma; Musa Williams, as Ruby; Joshua White, as Blind Lemon; Joe Attles, as Bad Stacker Lee and the Man Named Sam; Minto Cato, as Old Aunt Dinah; J. De Witt Spencer, as Mink Eye; Kenneth Spencer, as the Walking Boss, and Robert Harvey, as Hell Buster.

With its story recounting the fabulous exploits of its hero, "born six feet tall with a cotton-rollin' hook in his right hand," and invincible until he meets the rivalry of the machine, "John Henry" brings Paul Robeson back to Broadway for the first time in seven years. Last appearing in New York in the revival of "Showboat" in 1932, he returned from England in 1934 to make the film of "The Emeror Jones" and in 1936 to make "Showboat" in Hollywood.

To Tour With Orchestra

THE FOUR INK SPOTS

Those rhythmic Four Ink Spots, now pleasing hearers at New York's Famous Door, will soon take to the road with an orchestra, it was revealed this week by Moll, Gale, Inc., who manage the quartet composed of Ivory Watson, Billy Kenny, Orville Jones and Charles Fugua. They scored with "If I Didn't Care" and have repeated lately with their arrangement of "My Prayer."

ELLA FITZGERALD, F. HENDERSON WIN SWING MUSIC POLL

CHICAGO, (CNA)—The annual 1939 Down Beat poll to select America's favorite swing musicians once again brought national recognition and acclaim to many great colored jazz artists.

Ballots of more than 14,000 musicians were tabulated in two months' voting, and final results published in the current issue of Down Beat, places Coleman Hawkins, tenor sax; Charlie Christian, guitar; Fletcher Henderson arranger, and vocalist Ella Fitzgerald all on the 1939 all-American band of bands.

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Unknown a few months ago, the sensational young guitarist, Charlie Christian, now with Benny Goodman's band, skyrocketed to the top of the heap to run off with guitar honors. Christian beat out such stellar boxmen as Floyd Smith (with Andy Kirk), Freddie Green (with Count Basie), Teddy Bunn, Allen Reuss and Carmen Mastren.

Fletcher Henderson copped the arranger spot with a total of almost 7,000 votes. Duke Ellington was beaten out by Glenn Miller for second place among arrangers. The Duke took third.

Louis Armstrong sneaked off with fourth place in the trumpet section with the much-publicized Harry James copping first. Goodman's Ziggy Elman second, and Bunny Berigan third. Roy Eldridge was sixth, Rev. Stewart 14th, Red Allen 15th, and Cootie Williams 16th.

Girl Vocalist Victor

Ella Fitzgerald soared to the peak to walk away with girl vocalist honors winning out over such outstanding vocal personalities as Billie Holiday, Mildred Bailey, Maxine Sullivan and Bea Wain.

John Henry Closes After Five Performances

NEW YORK. —(ANP)—Broadway and Harlem were surprised this week at the announcement of the early closing of "John Henry," Roark Bradford's saga of the Black River giant, legendary hero. Paul Robeson, famed singer, filled the lead role and was praised by New York critics following the opening of the show at the Forty-fourth street theater.

Rumors flying around in theatrical circles have the producer losing more than $60,000, despite the fact that advance sales amounted to more than $8,000 before the opening.

Producers are looking for an "angel" to back the show. Robeson is reported to have been offered $5,000 per week to head the Cotton club's new show. Meanwhile, a large number of colored actors and one white actor are out of work.

Ida Cox Hits Comeback Road

NEW YORK. — Ida Cox, currently making a country-wide personal appearance "hit tour," stops long enough to record a blues-dance coupling that will "blow the top."

This isn't Ida Cox's record debut. Years ago as a half-grown girl with a promising blues voice, she was waxing them. Blues fans and record collectors will remember Ida and all will admit she's absolutely terrific today.

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Notables Honor Chick Webb By Aiding 'Dream'

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And respond Joe did. By appearing and even saying a few words about the dead musician and their friendship.

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Race Ork Plays Music For Picture

All-Colored Film Centers Around Journalist

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The whirlwind, fast rolling mystery musical drama, starring Marguerite Whitten, Monte Hawley, and F. E. Miller, has the best group of actors to ever appear together in an all-colored cast picture, for included in the cast are Sybyl Lewis (of "You Can't Take it With You" stage company), Tommie Moore, Pasadena Playhouse; Josephine Edwards, singing and dancing star; Eddie Thompson, veteran of stage and screen; Jess Lee Brooks, Earl J. Morris, and Leonard Christmas. As specialty acts the Four Toppers and Cleo Thompson were featured.

"Mystery in Swing" which was directed by Arthur Dreifuss, and will be released through International Road Shows, is now in the cutting room.

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ELLA FITZGERALD, F. HENDERSON WIN SWING MUSIC POLL

CHICAGO, (CNA)—The annual 1939 Down Beat poll to select America's favorite swing musicians once again brought national recognition and acclaim to many great colored jazz artists.

Ballots of more than 14,000 musicians were tabulated in two months' voting, and final results published in the current issue of Down Beat, places Coleman Hawkins, tenor sax; Charlie Christian, guitar; Fletcher Henderson arranger, and vocalist Ella Fitzgerald all on the 1939 all-American band of bands.

Hawkins, favorite of a decade ago, surprised the swing world by running off with top honors in the tenor sax division, having returned to America only in August after several years of comparative obscurity abroad. Hawkins won out over Chu Berry, Lester Young, Bud Freeman and Eddie Miller in the heaviest voting the poll has ever known.

Unknown a few months ago, the sensational young guitarist, Charlie Christian, now with Benny Goodman's band, skyrocketed to the top of the heap to run off with guitar honors. Christian beat out such stellar boxmen as Floyd Smith (with Andy Kirk), Freddie Green (with Count Basie), Teddy Bunn, Allen Reuss and Carmen Mastren.

Fletcher Henderson copped the arranger spot with a total of almost 7,000 votes. Duke Ellington was beaten out by Glenn Miller for second place among arrangers. The Duke took third.

Louis Armstrong sneaked off with fourth place in the trumpet section with the much-publicized Harry James copping first. Goodman's Ziggy Elman second, and Bunny Berigan third. Roy Eldridge was sixth, Rev. Stewart 14th, Red Allen 15th, and Cootie Williams 16th.

Girl Vocalist Victor

Ella Fitzgerald soared to the peak to walk away with girl vocalist honors, winning out over such outstanding vocal personalities as Billie Holiday, Mildred Bailey, Maxine Sullivan and Bea Wain.

John Henry Closes After Five Performances

NEW YORK. —(ANP)—Broadway and Harlem were surprised this week at the announcement of the early closing of "John Henry," Roark Bradford's saga of the Black River giant, legendary hero. Paul Robeson, famed singer, filled the lead role and was praised by New York critics following the opening of the show at the Forty-fourth street theater.

Rumors flying around in theatrical circles have the producer losing more than $60,000, despite the fact that advance sales amounted to more than $8,000 before the opening.

Producers are looking for an "angel" to back the show. Robeson is reported to have been offered $5,000 per week to head the Cotton club's new show. Meanwhile, a large number of colored actors and one white actor are out of work.

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THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

Paul Robeson Stars in New Play, 'John Henry'

By Martin McCall

When Roark Bradford and Jacques Wolfe set out to create a musical play based upon the heroic character and deeds of John Henry, their subject provided in itself an infinite wealth of dramatic and musical detail. John Henry legendary Strong Man of Negro folklore. with the humanity and virtue of Paul Bunyan and no stretch of the imagination the Samson, is the source and inspira- hoped-for exception. It sat firmly tion of a huge body of folk narra- and securely upon all the old, famtive, of stirring song and unmatch- iliar props. It was "musical comed verses. The authors of the play edy" with the usual artiness supplied by choral singing and postured 'John Henry," which formally opened Wednesday evening at the tableaux. The emphasis was upon 44th Street Theatre, wisely did not spectacle.

overlook the materials ready at hand, out of which literary and musical details were gratefully interpolated. As a matter of fact, the authors had unusually fortunate cooperation in other essential respects. Production costs were not spared, and an impressive cast of principals was headed by Paul Robeson in the title role.

Emphasis Is Upon Spectacle

A play with music generally reduces itself to sheer "musical comedy," and such a play with a Negro cast is both "novel" and suspect. There was reason for the present play to prove an exception. The very title, "John Henry" suggested a retreat from simply facile writing. The authors Bradford and Wolfe already had achieved commercial success, the former as a writer of genial and whimiscal stories about Southern Negro people, and the latter as a composer of professional and effective "spirituals," and it was indicated that "John Henry" was their particularly serious opus. Moreover, Paul Robeson, who has expressed his eagerness to play a role involving the work-life of the Negro, manifestly approved of his role in the play.

Unhappily, the "John Henry" of Messrs. Bradford and Wolfe was by condemned to theatricality. He was swaggering and childlike, and his profound significance as symbol and inspiration was not evoked. When he turned back the river and brought out the sun, it was only as literal miracle maker. He was unique at loving and at drinking and he "could do the work of six men." That is John Henry in terms of "entertainment." Entertainment wins, and the conventional sort is not avoided. There is plenty of strutting, sex interest, and "lazy" types. The bossman, Bob Russell, is rather benevolent, and the play's worksongs studiously avoid the numerous forthright verses directed against Bob Russell in the actual songs.

The text proceeds further to considerably romanticize John Henry, making him a somewhat Byronic, solitary wanderer, for one thing. He has a "song in his arm," and the steam driven machine has no "song," etc. John Henry sometimes speaks in verse, and the verse has the same quality as this sample.

The Music Of the Play

The music is almost continuous throughout the play. The original solo songs by Wolfe are good, and they are effectively sung. The worksongs suffer from concertized arrangements, and the music played by the pit orchestra is in the best Radio City "symphonic" tradition. Meanwhile, interspersed with the concert-style singing on the stage is some good blues singing with authentic intonations. The hodge podge of folk, concert and synthetic styles is sometimes fairly oppressive.

What about Paul Robeson? The play would be a miserable failure without his participation. His characterization is more than the words and music express, and indeed transcends the absurd limitations set by the play's authors. Robeson's John Henry is heroic in the best sense. It is that of a man of his people, who represents their struggles and aspirations. Robeson's acting is wholly superb, so superb that it brings life to lines other than his own, and serves to integrate all the acting style.

Robeson's contribution is so real that its meaning is painful. When will he obtain the vehicle worthy of his great talents? When will he appear in a play that is genuinely concerned with the work-life, the hopes and struggles of the Negro people—the sort of play he so much desires? There are talented artists to create such a play, and perhaps it is not impossible to find sponsors to commission its writing. It is known, however that Broadway producers have little desire to show the deeper fighting traditions of the Negro workers.

Some outstanding performances in the present play are given by Robert Harvey, Joe Attles, Ruby Elzy, Minto Cato and Myra Johnson. A positive highlight is the guitar playing of Joshua White whose phonograph records as the "Singing Christian" deserves to be better known.

JOHN HENRY' ENDS, BUT MAY REOPEN

Robeson Vehicle Halts After 5 Performances—Sponsors Act Today on Reprieve

'MALE ANIMAL' JOINS HITS

Standees Two Nights, Gross of $13,282 for Week—'Ladies in Retirement' Postponed

The future of Paul Robeson's vehicle, "John Henry," representing a reported investment of $30,000 or more, was uncertain last night. The show was closed officially Saturday night after five performances, but the management of the Forty-fourth Street said that new arrangements might be completed this morning to continue the attraction for another week at least. It was claimed that the show had an advance sale of $8,000. The cast was also advised Saturday night that there might be a chance of a reprieve and advertisements of the show appear in this morning's newspapers.

Meanwhile another of last week's arrivals, the Herman Shumlin production of "The Male Animal," joined the list of hits. For its first week at the Cort the show's gross was reported at $13,282. There were standees Friday night and at both performances Saturday—ten, in fact, on Saturday night. Allowance must also be made for the free press tickets on Monday and Tuesday evenings.

Miller Play Is Postponed

"Ladies in Retirement," which Gilbert Miller had announced for Feb. 5, has been deferred to early March because the script of the London success has yet to arrive from England.

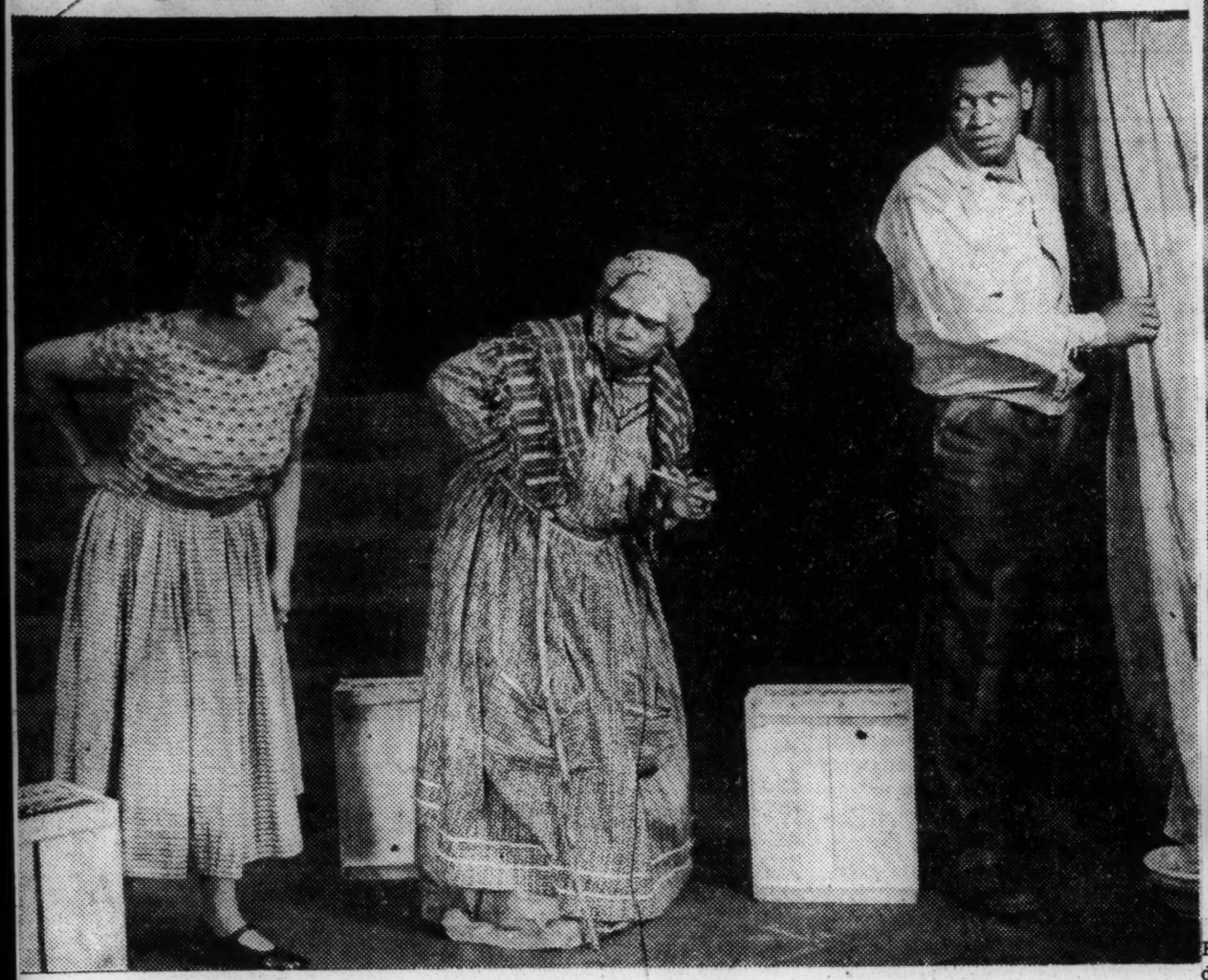
The Howard Lindsay-Russel Crouse production of "Arsenic and Old Lace," which was first mentioned as a possibility for this month, is listed now for next season.

John Henry

New Orleanians are disappointed that the Roark Bradford-Jacques Wolfe musical drama, "John Henry," had so short an initial run in New York, but none will be so amazed as the negroes of cotton field and levee. They are going to suspect that it is not John Henry at all who has come back to take his hand at jiggin', singin' an' mouthin' on Broadway for everyone knows that that mighty roustabout could keep a million people a night comin' to watch him shine, from now clear up to judgment time. They may as well be told it is Paul Robeson who had the part, and that the critics could not tell but what he was John himself. Mr. Bradford has said, in fact, that Robeson was the "John Henry" of all the negro singers and actors they could think of.

Hope that the show will revive and carry on derives from more than local pride in Mr. Bradford and belief in Mr. Wolfe's music. In John Henry reposes the faith of the whole human race that come necessity, one giant man of them will rise to dare the elements, conquer time and space, make wrong things right and tackle the unbeatable—including the steam engine. Without knowledge of script or performance, but with some knowledge of stage limitations, we can only wonder how much capital has been made of the drama inherent in John Henry's feats, and how much suggestion, as opposed to representation, has been employed in their realization. The report that Paul Robeson was on the stage nearly all the time suggests one reason why it was his masterful singing and acting, rather than the saga itself, which won the critics and perhaps the audiences. John Henry is too big a man to have around the house all the time.

JOHN HENRY FINDS HIS WIFE GONE



Scene in the second act of Sam Byrd's production of "John Henry" starring the distinguished Negro actor-singer, Paul Robeson. Robeson (right) as John Henry, Minto Cato (center) as Old Aunt Dinah and Musa Williams (left) as Ruby.

Basabe

Katherine Dunham, dancing next Sunday at the Windsor Theatre

Stepin Fetchit Feted At Catholic Dance

Stepin Fetchit, the screen's laziest comedian, now winning laurels for himself in the musical comedy, "Three After Three" at a loop theatre, was honored Friday night at St. Anselm's hall when the Triple Sodality of Catholic churches—St. Elizabeth, Corpus Christi and St. Anselm, gave its annual pre-Lenten dance.

Fetchit made a short talk after which he autographed souvenirs for the huge crowd. "Doc" B. H. Huggins, chairman of the publicity committee, was praised for having been successful in securing the screen star.

Officials who are receiving congratulations on the dance include prefect, Mrs. Bertina Davis; publicity chairman, Benjamine Doc Huggins; chairman, Mrs. Mabel Singleton; co-chairman, Mrs. Alberta Franklin; co-chairman, Mrs. Ida Powell; treasurer, Mrs. Maggie Huggins; music chairman, Mrs. Elizabeth Cole; cashiers: Miss Mary Kraus, Mrs. Mary Arnott, and Mrs Hudson;

Ticket chairman, Mrs. Wilma C Bryan; decorations chairman, Mrs Emma Branker; hostess chairman Mrs. Elizabeth Harris; checking chairman, Mrs. Buchanan; door Mrs. Dora Haywood and Miss Alzonia Bazell; refreshments chairmen, Mrs. Josephine Thompson Mrs. Mary Mylar and Mrs. Gustavia Bennett.

YOUNG ACROBAT STOLE THE SHOW

BALTIMORE—The Mickey Rooneys, the Shirley Temples, and the other small fry of Hollywood had nothing on Teddy Howard, 10, young acrobat, who appeared with his father on the gigantic charity benefit show given for the Chick Webb Memorial Center here.

Young Teddy stole the show from many of his veteran fellow-performers, and his stunts drew applause every few minutes. Teddy, his mother, and his baby brother and sister all live in Baltimore.

Katherine Dunham will make her Broadway recital debut next Sunday evening at the Windsor Theatre, assisted by her group. Miss Dunham, who comes from Chicago, spent a year in the West Indies on a Julius Rosenwald Fellowship and has since enjoyed a grant from the Rockefeller Foundation. Her program on this occasion will bear the title of "Tropics le Jazz 'Hot,' Bre' Rabbit." The American Negro dances are said to be new to her repertoire.

Bojangles' Still The Greatest Tap Dancer

He Demonstrates It On Opening Night At Loop Theatre

By DAVID W. KELLUM

Bill Robinson, at the age of 62 demonstrated conclusively to 3,655 persons Sunday night that he is still the WORLD'S GREATEST tap dancer.

The occasion was the opening of Michael Todd's "Hot Mikado" at the Auditorium theatre. After you have seen Bill dance, heard the chorus sing and viewed the gay, colorful and handsome costumes, one easily understands how the Gilbert and Sullivan comic opera enjoyed a successful run of 500 performances on Broadway and at the New York World's Fair.

Bill At His Best

Chicagoans have seen the WPA 'Swing Mikado," the "Mikado in Swing," but the "Hot Mikado" is everything the name implies with Bill Robinson adding the final touches which literally "burnt-up" the stage.

Bill was magnificent with those dancing feet. He tapped, tapped and tapped to 15 encores after his arrival early in the second act. With that ever present sunny disposition and ageless appearance, he danced himself into the hearts of everyone. In fact, Bill was the "Mikado" in its finest form.

From the moment he entered singing "Get Along Little Doggies" Bill was master of the stage. He was striking with his gold suit, shoes, and derby and "beat" out routine after routine until even after the curtain went down for the finale, the crowd was asking for more.

The "Hot Mikado" follows the original text pretty closely. New lyrics have been written for the "I've Got a Little List" and "My Object All Sublime." Such songs as "Moon and I," "The Flowers That Bloom in the Spring," and "I'm The Emperor of Japan" were sung with much fervor.

The chorus is beautiful and the ensemble stands out because its members are able to sing as well as dance.

I hesitate to say that the "Hot Mikado" is better than Chicago's WPA "Swing Mikado." In the WPA version it was quite noticeable that the boys and girls did not "swing" in the manner that is evidenced by the New Yorkers. The "Hot Mikado" is brilliantly costumed, furiously fast, amusingly played and sung, and attractively set.

Perhaps the better way to explain the two "Mikados" is to say that the WPA version, with its "swing" numbers that enlivened the opera, was less syncopated and therefore more orthodox, while the "Hot Mikado" is a modernized swing and sway version of Gilbert and Sullivan's work.

Cooper Wins Praise

Maurice Cooper, who starred in the WPA "Swing Mikado" is seen in his same role, that of "Nanki-Poo," the son of the "Mikado," in love with "Yum Yum." His appearance was greeted with an outburst of applause from Chicagoans, who remembered him for his fine work at the Great Northern theatre last year.

As "Katisha," the prospective bride-to-be, of "Nanki-Poo," Miss Rose Brown rates second to Bill Robinson. She is truly the life of the party with her gay colorful costumes and plays with heat and much gusto.

Short in statue, Freddie Robinson affords much laughter as "Ko Ko," the Lord High Executioner.

Other players who distinguished themselves were James Hilliard as "Pish-Tush," a noble lord; Maurice Ellis as "Poo-Bah," the Lord Everything, and the three little maids, Alice Harris, Rosetta Le Noire and Pearlie Harrison.

You Should See It

If the "Hot Mikado" cast seems to be particularly happy, it certainly must be attributed to the fine dancing of Bill Robinson and those jitterbugs, hot from Harlem.

You will miss a treat if you fail to see Bill Robinson in the "Hot Mikado."

BILL ROBINSON
in Michael Todd's "HOT MIKADO"
Entire Production, Book and Ensemble Staged by Hassard Short
Settings and Costumes by Nat Karson
Modern Adaptations and Orchestra Arrangements by Chas. L. Cooke
Dances by Truly McGee
Topical Lyrics by Dave Greggory and William Tracy
Orchestra Conducted by William Parson

THE CAST (In Order of Appearance)

The action of the play might have taken place in Japan

NANKI-POO .....MAURICE COOPER
(Son of The Mikado, in love with YUM-YUM)
PISH-TUSH (a Noble Lord).....JAMES A. LILLARD
POOH-BAH (The Lord High Everything Else) MAURICE ELLIS
KO-KO (The Lord High Executioner)...FREDDIE ROBINSON
YUM-YUM .....ALICE HARRIS
PITTI-SING.....ROSETTA LE NOIRE
PEEP BO .....PEARLE HARRISON
(Three Sisters, Wards of Ko-Ko)
MESSENGER BOY .....JOHN JACKSON
KATISHA (Prospective bride-to-be of Nanki-Poo) ROSE BROWN
THE MIKADO .....BILL ROBINSON
RED CAP .....LARRY SEYMOUR

"TAP-A-TEERS": Chick Lee, Eddie Marton, Fred Heron, Jules Adger, Louis Brown, Charles Atkinson.

SINGING GIRLS: Ethelynne Edmonson, Marie Young, Alma Hubbard, Eloise Uggans, Ethel Brown, Geneva Washington, Sybil Cain, Harriet Jackson, Viola Anderson, Catherine Brooks, Vilma Young.

SINGING BOYS: Leslie Gray, Elmanrice Miller, John Jackson, Roy White, Traverse Crawford, Larry Seymour, David Lawton, Harry Lewis, Otho Gaines, Walter Mosby, Robert Clarke, Amos Laing.

DANCING GIRLS: Bee Williamson, Lovey Lewis, Theresa Mason, Claudia Hayward, Marion Warthy, Mitzi Coleman, Jackie Godfrey, Frances Jackson, Catherine Atkinson, Ethel Love, Peggy Wharton

WHITEY'S JITTERBUGS: Willa Ricker, Billi Hill, Esther Washington, Hilda Crawford, Gladys Crowder, Mae Miller, Al Minnes Thomas Lee, Leon James, Eddie Davis, Walter Johnson, Billy Ricker.

GUARDS: Paul Johnson, Vincent Anderson, Luther Williams, William Durkins. John H. Williamson. John Williams

HART WRITES PLAY; HAS NO CO-AUTHOF

Serious Drama Being Written by Him Independently for a Fall Premiere

SAM H. HARRIS TO PRODUCE

Opening of 'Man Who Killed Lincoln' Is Postponed Two Days—Other Stage News

Moss Hart is at work independently of his collaborator, George S. Kaufman, on a serious drama which is on the Sam H. Harris schedule for next Fall. It would be the first production in the dramatic field of a solo effort by Mr. Hart at least in recent years. Mr. Hart is not divulging details. Its presentation would come after the new play on which Messrs. Hart and Kaufman expect to start writing on June 1 at their Summer homes in Bucks County, Pa. As yet the team has no idea for the collaboration. Meanwhile its current hit, "The Man Who Came to Dinner," is flourishing here and in Chicago. The advance sale at the Music Box still betters $60,000, and in the Windy City it amounts to $25.000.

The premiere of "The Man Who Killed Lincoln" has been postponed from next Monday to Wednesday at the Longacre. Although Charlotte Walker had been advertised in the out-of-town newspapers as a member of the cast, her part was deleted before the attraction began its pre-Broadway tour, according to Charles (Shep) Washburn, the play's drum-beater.

"Reunion in New York" is scheduled to open here on Feb. 21.

THE PLAY

Paul Robeson Appears as John Henry in a Musi Drama Based on the Southern Legend

JOHN HENRY, a fantasy with music in two acts and eleven scenes, derived by Roark Bradford from his collection of short stories of the same name. Music by Jacques Wolfe and lyrics by Mr. Bradford. Scenery by Albert Johnson; staged by Charles Friedman and Anthony Brown; costumes designed by John Hambleton; choral direction by Leonard dePaur; associate producer, Fred Mitchell; presented by Sam Byrd. At the Forty-fourth Street Theatre.

Blind Lemon ..... Joshua White
Julie Anne's Mamma .... Henrietta Lovelace
Julie Anne's Papa ..... George Jones Jr.
Man Named Sam ..... Joe Attles
Hell Buster ..... Robert Harvey
Mate ..... Alexander Gray
Walking Boss ..... Kenneth Spencer
Old Aunt Dinah ..... Minto Cato
Ruby ..... Musa Williams
Julie Anne ..... Ruby Elzy
John Henry's Papa ..... James Lightfoot
John Henry's Mamma ..... Maude Simmons
John Henry ..... Paul Robeson
Rucker ..... George Dickson
Rucker's Wife ..... Sadie McGill
Poor Selma ..... Myra Johnson
Bad Stacker Lee ..... Joe Attles
Billie Bob Russell ..... Alexander Gray
Carrie ..... Benveneta Washington
Lead Heaver ..... Ray Yeates
Reader ..... Merritt Smith
First Caller ..... Louis Gilbert
Second Caller ..... William Woolfolk
Mink Eye ..... J. De Witt Spencer
Roustabout ..... C. W. Scott

By BROOKS ATKINSON

It is something to see Paul Robeson again and to hear the cavernous roar of his voice. He has not walked on a Broadway stage since the revival of "Show Boat" in 1932. Now he is appearing in "John Henry," a music drama by Roark Bradford and Jacques Wolfe, which opened at the Forty-fourth Street Theatre last evening. An uneven show with music that is also of mixed quality, it serves chiefly to renew acquaintance with a man of magnificence who ought to be on the stage frequently in plays that suit him. For there is something heroic about this huge man with a deep voice and great personal dignity. Count as one of the theatre's extravagances the fact that Paul Robeson is not an active figure in it.

* * *

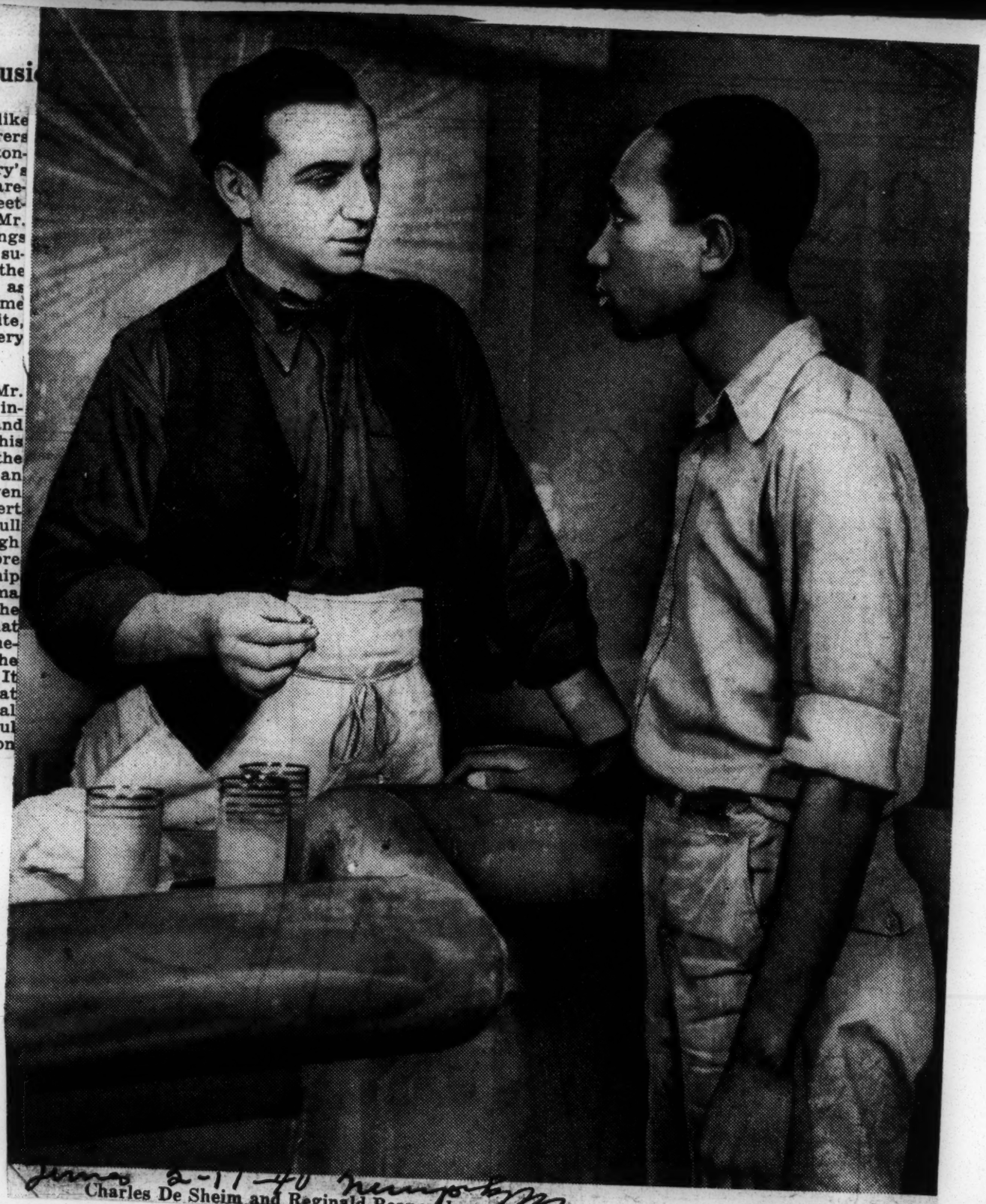
For a number of reasons "John Henry" should be ideal material for him. The gigantic cotton-roller and track-layer of the South ought to make a play of imaginative stature. and Roark Bradford, who wrote the sketches on which "The Green Pastures" was based, ought to be the man to bring this Negro legend to the stage. But the music drama he and Jacques Wolfe have written is hardly more than a series of miscellaneous pictures in the rolling career of a man of muscle—a desultory narrative, underwritten and put together in perfunctory fashion. Neither Mr. Bradford nor Mr. Wolfe, who wrote the music, appears to have much instinct for the stage.

* * *

If the occasion were a concert instead of a stage drama, Mr. Wolfe's music might be better appreciated. For some of it is extraordinarily beautiful, like the choruses on a river boat in the second act, like the songs of the track laborers and John Henry's braggart cotton-rolling song. As John Henry's sweetheart, Ruby Elzy sings "Careless Love" with the mournful sweetness of a girl of river country. Mr. Robeson sings any number of songs with the black grandeur of a superb native artist. "I'm Born in the Country" is a triumphant song as he gives it. There are also some good numbers for Joshua White, who plays a banjo in nearly every scene.

* * *

In the theatre a good deal of Mr. Wolfe's music seems much too intricate for rousing singing and simple enjoyment. And even his most eloquent music keeps the scenes static. "John Henry" is an enormous production in eleven scenes with a huge cast. Albert Johnson has equipped it with a full suit of land and river sets, although somewhat unimaginatively. More than one director has tried to whip this mass of material into a drama that moves on the stage. But the melancholy fact seems to be that "John Henry" has little of the theatre's magical genius, despite the splendor of individual numbers. It serves chiefly to remind us that some one ought to write a musical drama that would arouse Paul Robeson's spirit and keep him on the stage.



Charles De Sheim and Reginald Beane, shown in a scene of "The Time of Your Life." Vandamm

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

Etta Moten Appears In Benefit Concert At Auditorium Tonight

ETTA MOTEN

Equally at home on radio, screen or stage, Etta Moten, recognized as one of the foremost contraltos of this generation, will bring to local music enthusiasts the beautiful voice and dazzling personality that made her famous when she appears in concert at the Montgomery City Auditorium tonight at 7 o'clock.

It was on the radio that the lovely young artist first attracted wide attention, paying her expenses through the Fine Arts School of the University of Kansas, Lawrence, Kan., by singing regularly over Station WREM in that city. On her Summer vacations she toured on the Redpath Chautauqua circuit. Then in 1933 after frequent guest appearances over New York and Chicago stations, she became a staff member of the NBC San Francisco office, serving as soloist with the famous Meredith Wilson orchestra and the popular "Karo Free Karnival."

Miss Moten was also often heard from New York on the "Capitol Family Hour" conducted by Major Bowes, who said "Etta Moten is a fine artist with a depth of emotion and expression." Her last national hookup over NBC was last year with Dr. George Washington Carver on "It Can Be Done," when she played the part of the scientist's mother and led the choral group which sang.

On the stage, Miss Moten first had a part in the musical show, "Fast and Furious," soon after going to New York in 1931 where she appeared in concert with the famous Eva Jessye Choir. Her next vehicle was "Sugar Hill," starring Miller and Lyles, the comedy team. This again took her to Broadway where her singing and speaking in a leading part attracted the attention of Pauline Stark, motion picture star, who engaged her for a role in "Zombie." After finding Miss Moten spoke French fluently. That show also went to Broadway and then toured successfully.

The time was now ripe for a try at Hollywood, so to the film capital went the brilliant songstress. Parts were not long forthcoming, and she appeared in several screen shows, her most noted performances being as creator of "The Forgotten Man" in "Golddiggers of 1939," and "The Carioca Girl" in the extravaganza, "Flying Down to Rio." A long series of personal appearances followed this latter triumph, climaxed by an offer of an extended engagement to appear in and broadcast from leading theaters in Brazil and Argentina, land of the Carioca.

South America was as responsive as the United States had been to the glamorous golden-voiced singer whose voice had been described by critics as being "ecstatically beautiful." Both public and press were lavish in their praise.

"A truly sensational success was the debut of Etta Moten," said one South American paper. "The famous colored singer who enjoys an extraordinary and well merited prestige is the most notable interpreter that we know of this type of American folklore, dominated by her in an astonishing manner. And she not only possesses the most characteristic style which has been heard in the singing of similar songs, but she does it with a sensitive voice full of expressive inflections which captivate the listener immediately."

In her concert here tonight Miss Moten will not only sing the songs that made her famous, ranging from spirituals through foreign language classics and light opera arias, but will also render a few popular request ballads.

ELLA PLAYS Corner BROADWAY'S 2-17-40 ROSELAND

NEW YORK CITY, Feb. 15 — Ella Fitzgerald, the sensational song delineator of the generation, and her famous band, which has been keeping dancers on their toes at the Savoy Ballroom for several weeks, breaking records with her popularity, will trade Harlem for Broadway and open a three weeks engagement at the Roseland Ballroom the coming Wednesday.

For her fling at the famous main stem dance palace, la Fitzgerald will continue as a feature of the N.B.C. coast-to-coast radio chain several times weekly.

With the great swing singer going into the Roseland, the management of that edifice resumes a policy of using name colored bands which was stopped abruptly last year without a known reason.

Completing her run at the Ballroom, Ella is scheduled to go into the Famous Door on West Fifty-second street for a term run that will keep her here until late spring at which time she will take to the road for an extended tour before returning to the Savoy.

Delay Verdict In "Mulatto" Plea For Run

Producer Makes Another Attempt To Open Show In City

OPPOSITION STRONG

Theatre Control Board Reserves Decision In Controversial Play

The fate of "Mulatto", controversial play dealing with miscegenation in the South still hangs in the balance—so far as its appearance in Philadelphia is concerned—after a 2-hour hearing before the Theatre Board of Control in the Mayor's reception room, last Thursday afternoon.

Joseph E. Becker, real estate broker, who wants the play to run at the Walnut Street Theatre to help the management's financial problems, had asked Mayor Lamberton to grant permission for the performance.

The late Mayor Wilson refused to allow the play to appear when it was scheduled for a run in 1937. His successor, Acting Mayor Connell, continued the ban when a new effort to put on the play was made last Fall.

An appeal from Connell's decision was taken to Common Pleas Court where Judge Curtis Bok ruled that, although he could see no objection to the play, he had no authority to set the Acting Mayor's order aside.

OCCASIONAL FLURRIES

Thursday's hearing was highlighted by occasional flurries between Dr. John P. Turner, leader of the opposition to the play's presentation here, and Charles Fred White, former Athletic Commissioner here.

"The play condones illegitimacy, and I don't see any reason for parading it before the public for dollars and cents," Dr. Turner told the Theatre Board of Control.

In answering a query made by Mrs. Sara K. Seltzer, member of the Board, as to why no untoward incidents had been experienced when the play was presented in New York, Dr. Turner characterized Philadelphia as a "big burg" in comparison with New York, implying that a more provincial viewpoint obtained in Philadelphia than in New York.

'PREPARED AUDIENCES"

Wayne L. Hopkins, executive secretary of the Armstrong Association, 434 Lombard street, another opponent of the play, informed the Board that the play was "O. K." for sophisticated or prepared audiences," suggested a "private showing" of the play for those who felt they must see it, but definitely put himself on record as being opposed to the presentation of the play to the general public.

Magistrate Joseph H. Rainey attributed the lack of protest on the part of Negroes in other cities where "Mulatto" has been presented to the fact that "the Negroes of Philadelphia are on the job to a greater degree than in the other cities."

Herbert T. Miller, executive secretary of the YMCA, 1724 Christian street, expressed himself as opposed to the play "whether such a theme regarded whites or blacks."

"I'm opposed to any play that presents rape, illegitimacy, murder and lynching on the stage, all in one play," he said.

Dr. G. C. Brannon, 2404 Cumberland street, said, "Any play that closes on a note of no hope for the Negro is undesirable, so far as I am concerned."

Native Dancer To Appear On K. P. Program

Descendant Of King Peter Of Liberia To Dance "Pagan's Prayer"

Frank Roberts, native of Liberia and graduate of Hampton Institute, will be one of the featured artists on the program presented by the Educational Department of the Knights of Pythias Grand Lodge, on February 21, at the Fleisher Auditorium, Broad and

Spruce streets.

Roberts, whose native home is "Toniea Massaquoi," is a tall descendant of King Peter of the Vai tribe in Liberia. He produced an Afro-American drama for the New York World's Fair On the Knights of Pythias program, he will offer the "Pagan's Prayer," a solo dance of a chief before the tribal god praying for the relief of his people from famine, deliverance from slavery, making them victorious in war and for rain to water the crops.

The program will also feature Miss Elizabeth Wilder, dramatic soprano, who will appear in concert, and the drama, "Damon and Pythias," presented by members of the Negro Art Theatre Guild, of which Mrs. Lela Walker Jones is director.

All proceeds from the program will be used to aid the Scholarship Fund of the Educational Department of the Knights of Pythias. Charles E. Ealy, of the Citizens and Southern Bank and Trust Company, 19th and South streets, is grand director of the K. of P. Educational Department.

Chicago's Two Mecca Theatres '40 Vaudeville Plans Are Built Around 'Name' Band Attractions

Colored Band's Popularity Has Been Found to Be Greater At Loop's State Lake Theater Than White Ones.

CHICAGO, Feb. 15—According to an announcement from the Chicago and State Lake theaters, the Balaban and Katz, two mecca houses here, name bands will hold the booking spotlight for the 1940 season in all cases.

Taking a survey among theatre-goers, Nate Platt, head booker for the B. and K. theatres, claims that he has found that bands are still riding the crest of the popularity wave, and as long as they continue to do so, they will headline vaudeville variety bills out here.

A check-up by this department reveals that the Chicago Theatre played sixteen bands for eighteen weeks in '39, all white, while the State Lake for a nine weeks' period played ten, two combos having been used in a sort of battle of swing. Out of the ten, five were colored and included Stuff Smith, Cab Calloway, Duke Ellington, Fats Waller and Louis Armstrong. The reason being that colored bands have proved to be far more profitable in the State Lake, which also features a lower admission price than the Chicago.

Bands in demand for the two theatres here are those with proven box-office value, having cut their ice either on radio, records or both, in a manner that calls for attention from the public. B and K. will also use a colored band in the Regal Theatre from time to time. Duke Ellington is appearing there the current week.

SCRIBES CHOOSE LOUIS ARMSTRONG BEST TRUMPETEER

Theatrical Writers Unanimous in Declaring Louis Mythical Orchestra Honors for Third Consecutive Time—Duke Ellington Second "Hottest" Band.

CHICAGO, Feb. 15.—Results of the annual hot jazz poll conducted by the Associated Negro Press among thea-

FIRST BAND		SECOND BAND
	TRUMPET	
Louis Armstrong		Rex Stewart (Ellington)
Erskine Hawkins		*Muggsy Spanier
*Harry James		Roy Eldridge
	TROMBONE	
*Tommy Dorsey		Lawrence Brown (Ellington)
J. C. Higgenbotham (Armstrong)		Juan Tizol (Ellington)
*Jack Teagarden		Trummie Young (Lunceford)
	ALTO SAX	
Johnny Hodges (Ellington)		Willie Smith (Lunceford)
Benny Carter		*Charles Barnet
*Jimmy Dorsey		Eddie Barefield (?)
	TENOR SAX	
Coleman Hawkins		Lester Young
Chu Berry (Calloway)		Joe Thomas (Lunceford)
	CLARINET	
*Benny Goodman		Barney Bigard (Ellington)
	PIANO	
Teddy Wilson		Count Basie
	GUITAR	
Charlie Christian (Goodman)		Floyd Smith (Kirk)
	DRUMS	
Jo Jones (Basie)		*Gene Krupa
	BASS	
John Kirby		Pops Foster (Armstrong)
*Artie Bernstein (Goodman)		*Bobby Haggart (Crosby)
	MALE VOCALIST	
*Bing Crosby		Bill Kenny (Ink Spots)
	GIRL VOCALIST	
Ella Fitzgerald		Billie Holiday
	BEST INSTRUMENTAL SOLOIST	
Lionel Hampton (Goodman)		Sidney Bechet
	BEST COMPOSITION OF 1939	
My Prayer		Tain't What You Do
	BEST HOT BAND	
Count Basie		Duke Ellington

*Denotes White Musician

Also receiving votes:
TRUMPET: Red Allen, Ziggy Elman, Hot Lips Page, Cootie Williams, Taft Jordan. TROMBONE: Joe "Tricky Sam" Nanton. ALTO SAX: Scoops Carey, Benny Goodman. Clarinet: Buster Bailey. PIANO: Mary Lou Williams, Bob Zurke. DRUMS: Lionel Hampton, Cozy Cole, Sonny Greer. BASS: Wellman Braud, Walter Page, Jimmy Blanton, Freddie Taylor, Vernon Alley, Milton Hinton. MALE VOCALIST: Pha Terrell, Bon Bon, Cab Calloway. GIRL VOCALIST: Avis Andrews. BEST INSTRUMENTAL SOLOIST: Eddie South, Count Basie, Louis Armstrong, Charlie Christian, Benny Carter. BEST COMPOSITION: In the Mood, Moonlight Serenade, Sergeant Was Shy, All the Things You Are. BEST BAND: Benny Goodman, Glenn Miller, Jimmy Lunceford, John Kirby.

Praise Where It Is Due

Louisiana Weekly — 7-6-40
New Orleans, La.

(Boston Chronicle, June 29)

THE American Negro has always been quick to criticize radio programs which have shown the Negro as ignorant or senile. He hates to see color made the mark of servitude, and condemnation of programs of the "Amos 'n' Andy" type is swift.

But recent programs cause one to wonder whether the radio is becoming aware of this injustice. Late programs tend to make one think so. "Lest We Forget", "Death Valley Days", and "Big Town", have featured in their plays several Negro characters possessing more admirable qualities. And we salute them.

Of course, Marian Anderson, Paul Robeson, "Wings Over Jordan", and numerous others have helped greatly on the cultural side, and one day will see the complete eradication of the more undesirable types.

The Negro porter, cook, chauffeur, or any colored servant made the butt of radio humor has long since ceased to be funny. It has now become a serious matter and must be stopped. Protests should always be sent to the broadcasting company immediately after the Negro race has been insulted. Perhaps comedians and other actors compelled to fall back upon the Negro for "humor" will come to realize that they are not funny, but are insulting Negro Americans.

Wings Over Jordan:

Negro's Debt To Bible Told As Life Of Race In America Is Traced

Philadelphia Tribune
Philadelphia, Pa.

By REV. V. C. HODGES

DEC 12 1940

Although it was not until 1619 that the ownership of Negro slaves actually began among the American colonists, the introduction of Negroes to this continent was made as early as 1526 when in company with Vanques de Allyon, a Spanish explorer, they reached the Florida peninsular and sailed northward to finally establish the settlement of San Miguel near what is now known as Jamestown, Virginia. It is rather significant that nine years after this event, the first printed English Bible was given to the world; for perhaps no achievement in history was destined to play as conspicuous a part in the annals of Negro life as this.

The wider distribution and use of the Bible which naturally resulted from this accomplishment so thoroughly aroused the consciousness of the Pilgrim Fathers to the intolerances and injustices done in the name of religion, that they ultimately left the shores of Europe and came to America where they might, among other things, be granted an opportunity to exercise religious freedom.

BIBLE AGAINST SLAVERY

It was among these people who boasted of living according to the Book that the black man was brought from Africa in 1619; it was in the establishment of this new civilization and culture which grounded itself upon the principles of the Book that the black man played an important role; and it was the philosophy and teachings of the Book, revealed and interpreted, which stirred again the mind of a free people to the horrors and indecency of physical bondage, resulting, finally, in the abolition of slavery on these American shores.

The place of the Bible in the development and progress of the American Negro since 1863 has been manifested by its influence upon every phase of his life. His religion is fundamentally built upon it; his music, his poetry, his fiction, his drama, his paintings are thoroughly saturated with its spirit and teachings; his educational backgrounds root in its philosophy; and even his business and politics are not wholly disassociated with his interpretations of its sayings.

NEGRO'S DEBT TO BIBLE

He grew in churches from 700 in 1866 to 45,000 in 1936. He grew in communicants from 600,000 in 1866 to 5,300,000 in 1936. He grew in Sunday school pupils from 50,000 in 1866 to 2,200,000 in 1936. He grew in church property values from $1,500,000 in 1866 to $210,000,000 in 1936. Crediting the past four years with normal increases in church growth, the American Negro today can boast of approximately 50 per cent of his more than twelve million people as being under the direct influence of the Bible.

Because of the Bible he believes that "out of one blood, God has created all nations for to dwell upon the face of the earth." Because of the Bible he believes that with God "There is no respect of persons." Because of the Bible he believes that men should love one another and "so fulfill the law of Christ." To the American Negro, the Bible is truly "a lamp unto my feet and a light unto my pathway."

It is to the Bible therefore our attentions are all directed on this universal Bible Sunday; and we are urged to read its pages and drink from its fountains of living waters until "the earth shall be filled with the knowledge of the glory of the Lord, as the waters cover the sea."

V. C. HODGES, born in Norfolk, Virginia; early education in the public schools there and at Norfolk Mission College, graduating in 1913; LL.B. Howard University, 1917; admitted to practice law in Virginia, through December, 1926; admitted to the Annual Conference of the African Methodist Episcopal Church in Virginia in April, 1925; B.D. Gammon Theological Seminary, Atlanta, Georgia, 1929; D.D. Payne Theological Seminary, Wilberforce University, Wilberforce, Ohio, 1935.

DEC 21 1940
Philadelphia Pa.

Pastored St. Mark's A. M. E. Church, Norfolk, Virginia, 1926-1927; Bethel AME Church, Hampton, Virginia, 1929; St. Joeph AME Church, Durham, N. C., 1929-1936 Trinity AME Church, Baltimore, Maryland, 1936-1940; elected by the Board of Managers of The American Bible Society as Division Secretary of the Cleveland Division of the Haven Agency of the American Bible Society, with offices in Cleveland, Ohio, in August, 1940.

Rev. Glenn T. Settle, "Wings Over Jordan" Originator, Honored by "Boy's Town"

NOV 30 1940

CLEVELAND. — The Rev. Glenn T. Settle, originator and narrator of "Wings Over Jordan," has been appoitned a member of the board of trustees of the Cleveland Boystown Foundation established by the present city administration in abandoned police stations as self-governing community centers.

The Rev. Mr. Settle was born in a log cabin at Reidsville, N. C. and received his early education in the State of Pennsylvania. His family settled in Uniontown, Pa. where he received his high school education, and later married Mary Elizabeth Carter. With his young wife, he came to Cleveland in 1917 and worked as a common laborer until called to the ministry.

He prepared for his vocation by working as a moulder in Cleveland

ACCLAIMED

DEC 8 1940

ATTY BINDLEY C. CYRUS
Prominent lawyer, whose address Tuesday on the Radio Forum, has been accorded community-wide acclaim.

MISS BLACK IN ADDRESS OVER CHAIN

"SOME PROBLEMS THAT THE NEGRO CAN SOLVE

(Radio Speech Delivered By Miss Bertha Black Dec. 15 On The Wings Over Jordan National Broadcast)

DEC 27 1940

The success or failure of nations, races and individuals has been determined largely by their solutions of their political, economic, religious and social problems. Today these problems face the Negro in a unique way: his political status depends upon how he makes use of the ballot.

One of our stongest weapons is the ballot and yet many of us fail to use it wisely. One elective office means much more to race than several appointive ones. We could have more elective offices if we would co-operate with one another. We seem to be afraid or a bit jealous of the individual who attains such a posistion and until we change our attitude, we cannot go forward to the place that we should hold in American Life.

Since thousands of our boys and girls finish our schools each year, we need to establish more commerce and industry in order that we can give them jobs. If we would pool our resources, stop spending so much for articles that are of little or no value either to the physical or spiritual man, we might form more co-operative consumers leagues and other business organizations that would meet the need. We should make our places of business more attractive and inviting so that people will want to patronize us. We should be made to realize that a satisfied customer is the best advertisement. We need to give more time to the study of business methods so that we can become more allowed to exist, we cannot nope for much.

Our leaders need to think in terms of the whole group. They ought to be willing to serve the greatest number for the greatest good. They must set the example. They should realize that the job carries with it a great sacrifice. They must have strength to stand the test when the time comes. As was true of great leaders in the past they must be willing (if need be) to die for the cause. If they take our greatest leader. The Man of Galilee, as their model and guide, they cannot fail. There is a crying need for real leaders today. Too often, when the crucial test has come. some of our so-called leaders have failed us. Notwithstanding this fact we should not be discouraged and lose faith in all leaders.

Every Negro can acquire so much race pride that he will be jealous of anything that might tend to bring reproach upon the race since it is a minority group and of necessity must struggle harder to succeed.

Finally:

DEC 27 1940

"It takes a little courage,
And a little self-control
And a grim determination
If you want to reach the goal

It takes a deal of striving
And a firm and stern set chin
No matter what's the battle,
If you really want to win.

There's no easy path to glory
There's no rosy road to fame
Life, howe'er, we may see it
Is no simple parlor game.

But its prizes call for fighting
For endurance and for grit
For a rugged disposition
And a don't know when to quit."

Bertha M. Black,
(CBS) WGAR Cleveland, Ohio,
Dec. 15, 8:30 A. M.
Wings Over Jordan.

somebody's job to save them. Women everywhere need to band themselves together to correct these evils that are sapping the lives of our young people. As long as such conditions are

proficient in the administration of business affairs.

In the matter of our churches, we find many congregations attempting to buy large churches that have been vacated by people of other races that put a debt-burden upon unborn generations.

Much could be gained by erecting small and more attractive structures. The problem of securing funds for the project is of such importance, that the spiritual side, the most vital one, is often obscured by the pressing obligation of meeting the mortgages. With the many educational advantages offered, our ministers ought to become better educated in order that they may more intelligently lead their groups in spiritual and civic matters. The church is still the most potent factor in the life of the Negro. The laymen of the churches also have a part to play. If There Was Ever A Time When A Closer Fellowship Is Needed Among All Those Who Claim To Be Christians, It is now. We need to lay aside all the petty things that tend to keep us from doing that which is pleasing in the sight of God. We ought to help our country to get closer to God. It is love in the heart of man that causes him to treat his neighbor as he would like to be treated.

Another of the pressing problems of the day is the break down of the home. In the city of St. Louis, which is no exception, from January through June, there were 1,436 deliquent boys and girls between the ages of 16 and 17. Judge Reller of the Juvenile Court lays the blame for such condition at the feet of the mothers. He said that these mothers were so busy visiting taverns, drinking and smoking that they did not have time to give them the proper training. This is a sad state of affairs when we realize that they are our future mothers and fathers. He pointed out that 90 percent of these children had no religious training. It is

Hers

SAYS ARMY STILL CAN DODGE JIM CROW CLAUSE

Negro Applicants Must Be 'Acceptable' to U.S. Armed Forces

"The act (Conscription Bill) says there is to be no discrimination, but the act also says that no man may come into the Army, who is not acceptable to the Army. The Navy, of course, is worse, and the Marines will not accept Negro applicants. I regret this state but unfortunately the Army gets the final say."

This was the statement made by Brigadier General Lewis B. Hershey of the Selective Service Administration, to eight representatives of Negro and white youth organizations who interviewed him in his office here Friday, November 15, on the question of discrimination against the Negro youth in the operation of the draft law.

Members of the delegation who interviewed Hershey included: Madison S. Jones, Jr., recently appointed youth director of the NAACP; Joseph Cadden, American Youth Congress; Louis Burnham, National Negro Congress; Ben Coles, Christian Student Union; James Williams, Modern Trend Youth Group, of Harlem, and Misses Elmeta Hampton and Jessie Scott, of the Brooklyn, YWCA.

In addition to Hershey the delegation interviewed the following officials: Social Security Administrator Paul V. McNutt, Major Campbell C. Johnson, assistant to Draft Administrator Clarence Dykstra; Dr. Robert Weaver, administrative assistant to the advisory commission to the council of national defense; and William H. Hastie, civilian aide to Secretary of War Stimson.

Answering the problem of getting Negro youth into defense training programs, where th-

Mrs. Lillian Falls to Speak on Bee's Radio Forum Tues.

Bee
6/16/40
Chicago, Ill.

Of vital interest to every Negro resident of Chicago will be the address delivered by Mrs. Lillian Procter Falls, district supervisor at Washington Park Intake, next Tuesday on the BEE's Radio Forum program over WHIP at 1:15 p. m.

Mrs. Fall's interest in civic and community problems is well known, therefore, it is expected that her address on "Restrictive Covenants", will swell the increasing numbers of regular listeners because of its importance and direct appeal. She follows Arna Bontemps, celebrated author who spoke on "Negro Writers in Chicago" on last Tuesday's Radio Forum.

Mr. Bontemps also interviewed William Attaway, young Chicago novelist. The entire text of Tuesday's Radio Forum address by Mr. Bontemps is found on page 16 of this issue.

Charming Etta Moten Barnett, whose address on the BEE's Radio Forum Tuesday over WHIP carried her listeners to far off South America. Mrs. Barnett spoke on "The Value of Travel." Radio Forum listeners, acclaiming the high type of program which has marked the series of broadcasts, termed her talk "just another of the intensely interesting and ably presented addresses which Radio Forum presents each week.

Paul Robeson, baritone, singing at the Lewisohn Stadium concert of the New York Philharmonic Symphony Orchestra, under the direction of Artur Rodzinski, with the chorus of the Schola Cantorum and the Negro chorus of the Wen Talbert Choir: WNYC, 8:45-9:30 P. M.

1st Two Movements from "New World" Symphony .....Dvorak
And They Lynched Him on a Tree, Ballad Poem by Katherine Garrison Chapin ..William Grant Still

Eva Jessye Choir to Broadcast

Eva Jessye directing famous choir while Mrs. Roose velt and Senator Robert F. Wagner look on in approval.

Will sing from Temple of Religion at World's Fair
Also scheduled for Lewisohn Stadium

Salmett Leader
7/6/40
Chicago, Ill.

The Eva Jessye Choir of New York City, under the direction of Eva Jessye, authority on Negro Music, will appear in a half hour Concert of Spirituals over the Mutual Broadcasting System, Sunday July 7th, at eleven o'clock.

This will be the Choir's second appearance in the Temple of Religion, the first broadcast having taken place approximately a year ago. The ensemble will consist of thirty mixed voices, gathered from many points east and south. The program is wriitten and directed by Miss Jessye.

Annual Stadium Concert

On Thursday night, the 11th, the Choir wiill appear in support of Todd Duncan and Ann Brown in excerpts from the Negro opera, 'Porgy and Bess', by the late George Gershwin, the program beinig an annual Memorial held by the Stadium officials. This program attracts from forty to fifty thousand each season and is the most popular in the series. The Choir has made numerous other appearances in the great open air Auditorium, — with Gershwin himself, the Albertina Rasch Dancers, and recently recorded numbers from the opera for Decca Record Company.

Dean Smith to Speak Over WGN

The popular Chicago Tribune radio station WGN, which together with the Mutual Broadcasting company affords a national radio hookup—announces a radio address by Dean A. M. Smith of the Chicago Baptist Institute, Chicago, Ill., on Thursday, June 27 on the regular Mid-day Religious Service.

The subject Dr. Smith will use is "God Over All." Special reference will be made to the present international European situation and the place of religion in a world at war.

DR. FALLS ON WHIP IN NEW AIR SERIES

Bee
6/30/40
Chicago, Ill.

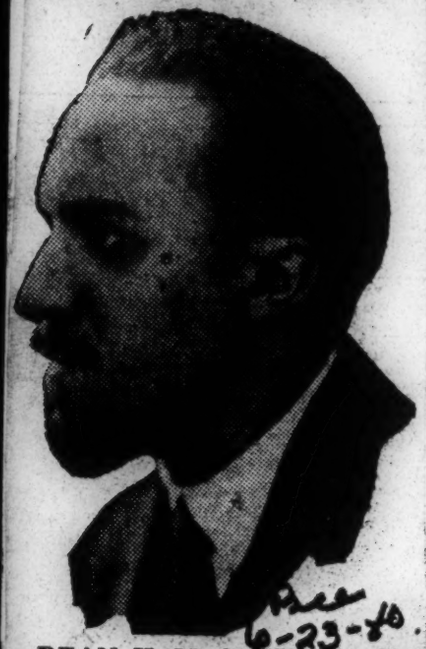
Radio Forum, a series of broadcasts heard each Tuesday at 1:15 p. m. over WHIP, and which present speakers outstanding in civic, professional, religious and interracial life in the community, has again been extended for 13 weeks in compliance with the request of officials at the station.

These programs, which were originally scheduled to terminate in 13 weeks, began in January of this year. So popular were they that the station extended them for another 13-week period. They were to terminate with last Tuesday's broadcast, which presented Miss Etta Moten, celebrated concert artist and radio and screen personality.

Because of the widespread acclaim with which the Radio Forum has been received, Station WHIP again extended the time limit, and they will continue to be heard at the same time for another 13 weeks. Miss Moten, in private life the wife of Claude A. Barnett, director of the Associated Negro Press, gave a very interesting talk on "The Value of Travel." The entire text of her address is found on page 16 in this issue.

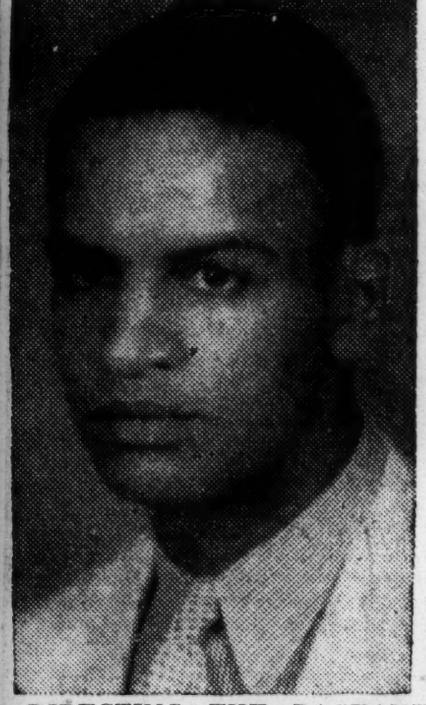
Next Tuesday, July 2, Dr. A. G. Falls, member of the staff at the Municipal Tuberculosis Sanitarium will discuss "The Modern Concept of Tuberculosis." Dr. Falls' work in the community to check the incidence of the disease has received widespread commendation. Radio Forum will be again heard with Dr. Falls as speaker, Tuesday, July 2 at 1:15 p. m. from the Chicago studios of WHIP in Kimball Hall.

SPEAKER



DEAN H. M. SMITH, of Chicago, who will speak over WGN Thursday, June 27, on the regular mid-day religious service. The subject of Dean Smith's address will be "God Over All."

Director



DIRECTING THE PAGEANT for A. and T.'s program over the National Farm and Home Hour, on the Blue network of the National Broadcasting Company, Wednesday, July 24, is Charles G. Green, director of dramatics at A. and T. College.

The pageant is a part of the land grant college series of productions whose purpose is to give the historical development of the college giving the program. Mr. Green wrote the script for the pageant. He is a graduate of the University of Iowa with a major in dramatics. At present he has a sustaining feature program as dramatic reader over the Greensboro radio station which is affiliated with the Columbia Broadcasting System.

"WINGS OVER JORDAN" HERE

An intelligent Negro leader said to The Advertiser yesterday: "We Negroes have decided to speak less and sing more. We think we can sing our way out of our troubles."

The thought appeals to The Advertiser. It should appeal to other Montgomerians and Alabamians, regardless of color.

On Tuesday night, July 30, at Cramton Bowl in this city, "Wings Over Jordan" will be presented under the auspices of State Teachers' College for Negroes and St. John's A. M. E. Church. It is not to be a profit-making enterprise. It is to be a cultural exhibit and demonstration for the benefit of all our people. Granted a rainless night it should be memorable. Many of the sweetest voices at the command of Alabama Negroes will be heard. Among them will be the voice of Hattie McDaniel, Tennessee, one of the brilliant stars of "Gone With the Wind" and by all accounts a soloist of extraordinary charm.

The prices are moderate. They are $1, 75 cents and 50 cents.

At this time of sorrow and distress for men and women the round world over noble song should be a solace and a source of strength to us all.

Crisis Editor In Radio Talk On 'Native Son'

NEW YORK.—An interview on "Negro Response to Native Son" was given here Saturday night, July 13, over the New York municipal radio station, WNYC, by Roy Wilkins, editor of the Crisis magazine and assistant secretary of the N. A. A. C. P. Mr. Wilkins was interviewed by Prof. Warren Bower of the English department of New York university.

Negro School Leader On 'Wings Over Jordan'

"Wings Over Jordan," well known national radio program, will have Carol W. Hayes, supervisor of Negro schools of Birmingham, as guest speaker Sunday, Oct. 27. The program will be carried over the Columbia network and will be heard in Birmingham over WAPI at 8:30.

The Birmingham Negro educator will speak from KWKH at Shreveport, La., on "Education for Negroes in the South."

"Wings Over Jordan" is a weekly nation-wide broadcast dedicated to devotional exercises, the singing of Negro spirituals and to a short address made by some outstanding member of the Negro race.

"Big White Fog" Okeyed

Harlem Playwrights' Company Scores in "Problem" Play

BIG WHITE FOG, a play by Theodore Ward. Staged by Powell Lindsay; scenery and lighting by Perry Watkins; produced by the Negro Playwrights Company. At the Lincoln Theatre, 135th Street and Lenox Avenue. No performances Monday night and Saturday afternoon.

THE CAST.

Ella Mason	Hilda Offley
Juanita Rogers	Maude Russell
Caroline Mason	Eileen Renard
Philip Mason	Bertram Holmes
Mrs. Brooks	Louise Jackson
Lester Mason	Kelsey Pharr
Wanda Mason	Alma Forrest
Victor Mason	Canada Lee
Percy Mason	Roburte Dorce
Claudine Adams	Muriel Cook
Dan Rogers	Edward Fraction
Count Strawder	P. J. Sidney
Count Cotton	Andrew Walker
Brother Harper	Robert Creighton
Sister Gabrella	Trixie Smith
Bertha Reubel	Almeina Green
Nathan Piszer	Jerry Grebanier
Marx	Stanley Prager
Caroline	Valerie Black
Philip	Carl Crawford
Bailiff	Stanley Prager
Police Sergeant	Lionel Monagas
Police Lieutenant	Ted Thurston

NEW YORK—"Big White Fog," the initial offering of the recently organized Negro Playwrights' Company, drew very good notices from the critics on its opening last week.

And the notices were further enhanced by the exceedingly poor reception that most of the "problem" plays have met this season, for "Big White Fog" is a problem play—built around America's gigantic color problem.

For opening night, seats were $4.40, and seeing the play at this price were not only a large number of Harlemites, but many members of the Broadway crowd. "Big White Fog" was originally tried in Chicago, on a Federal Theatre project. Burns Mantle, Daily News critic, said:

Powell Lindsay

"The object of the Negro Playwrights' Company, as I understand it, is to develop a theatre that shall be truly and solely a colored man's enterprise.

"Colored dramatists will write the plays, cast, stage, and produce them, and cater only to colored audiences.

"Their beginning is encouraging, their objectives worth striving for. Powell Lindsay, who directed 'Big White Fog,' has achieved an effective realism without conscious effort.

Generally Talented

"The actors are generally talented, and the leading roles, as played by Canada Lee as Mason, the leading character; Hilda Offley as Ella, his wife; his son, Lester, by Kelsey Pharr; his daughter, Wanda, by Alma Forrest; his irritating friend, Rogers, by Edward Fraction.

"These and a half dozen others are capably and rather completely characterized."

Brooks Atkinson of the New York Times wrote:

"As a drama of social significance, Mr. Ward's play has the usual ailments of the breed, monotony of tone, and the regulation Communist finish.

"But within these boundaries, 'Big White Fog' is the best serious play of colored authorship about race problems that this courier has happened to see.

No Concession

"For Mr. Ward has made no concession to the white man's taste.

" 'Big White Fog' eschews spirituals and hot dancing, which are the only two things Broadway knows about the colored theatre."

Further on, in his review, Mr. Atkinson says:

"Inside a practicable setting by Perry Watkins, who did the luxuriant settings for 'Mamba's Daughters,' the performance moves somewhat heavily and stiffly.

"Canada Lee gives an excellent performance in the leading part. He is forceful and magnetically sincere. There are good performances in other parts by Kelsey Pharr, Edward Fraction, Roburte Dorce, Alma Forrest, Maude Russell, Louise Jackson, Muriel Cook, and Hilda Offley.

"Although this column cannot recommend 'Big White Fog' as electric and fully resolved social drama, the Negro Playwrights' Company has more ability than any other serious group that has tried to become established in Harlem. Mr. Ward writes like a professional in the politically conscious genre. What he has to say is hard, bold, and disturbing."

SPEAKER

WILLIAM H. CHILDS, Activities and Membership secretary of the Wabash Avenue "Y" who was the 44th speaker on the BEE's Radio Forum Tuesday.

Haftie McDaniel To Speak On "Wings Over Jordan"

Atlanta Daily World 7-3-40

Atlanta Ga.

CLEVELAND—(A N P)—Announcement was made this week by Rev. Glenn T. Settle, narrator of the "Wings Over Jordan," feature heard from 10:30 to 11:00 EDST over the coast to coast network of the Columbia Broadcasting System, that Hattie McDaniel, well known movie star, will be the speaker on the "Wings Over Jordan" program Sunday, June 7.

This well known American actress will be remembered as one of the leading characters in "Gone With the Wind."

The appearance of Hattie McDaniel on "Wings Over Jordan," coincides with her engagement for a week of personal appearances in the vaudeville review being presented by the RKO Palace in Cleveland. Arrangements for the appearance were made through the actress, the Music Corporation of America, which is responsible for her bookings, and the Palace theatre.

Musical portions of "Wings Over Jordan," program are arranged and conducted by Worth Kramer, white leader of the choir. On this date "Wings Over Jordan" celebrates two and one half years of network broadcasting.

As a special musical feature the choir will present new composition by Kramar, dedicated to George Grant, recently deceased member of "Wings Over Jordan, entitled "When Life is Over."

Actress To Be Heard Sunday Morning, July 7

WINGS OVER JORDAN TO PART WITH WHITE RADIO MANAGERS

Labor News

CLEVELAND, Ohio — (ANP) — Rev. Glenn T. Settle, president of Wings Over Jordan, Inc. announced Tuesday that upon the conclusion of his organization's contract with the WGAR Broadcasting Company on June 30, the organization will sever relationships with regard to "Wings Over Jordan's" concert appearances.

This announcement comes upon the conclusion of a six months experimental contract during which time the station has been responsible for booking and promoting concerts by the nationally famed group. The dropping of the contract will in no way effect the broadcasts now being heard over the Columbia Broadcasting System. In fact, "Wings" is to move one hour later on the CBS schedule in the final date of the contract. This change to a more advantageous time was negotiated by WGAR in order to allow "Wings" a more extensive network.

At the same time, Rev. Settle announced that plans for the establishment of a national scholarship fund are progressing rapidly.

No announcement has been made regarding to future managerial plans of the famous Negro chorus. Negotiations are being conducted with several organizations, with a definite announcement to be released at a later date.

Dr. Hubert To Be "Chariot Wheels" Speaker Sunday

Daily World 7-13-40

Atlanta Ga.

'Chariot Wheels" will feature Sunday from 10:30 to 11 P. M. in its third broadcast from the roof of the Savoy Hotel over WSB, an address by Dr. C. D. Hubert, pastor of Providence Baptist church and Director of the School of Religion of Morehouse College.

A. & T. Students To Be On Nat'l Farm, Home Hour

By J. ARCHIE HARGRAVES

GREENSBORO, N. C.—(SNS)—A. and T. College will present a radio program on the National Farm and Home Hour, over the National Broadcasting Company's network, Wednesday, July 24, at 11:30 a. m., E. S. T. The program will be a part of the land grant college series of this well known program. A. and T. College is the second Negro College to be thus honored.

The program has been prepared under the supervision of Charles G. Green, director of dramatics at the college and will consist of a peagant depicting growth and progress of A. and T. college since its foundation in 1891. A musical background will be provided by the college choral group under direction of Warner Lawson. Under plans prepared by Mr. Green, fifteen minutes will be utilized by the chorus and twenty-eight minutes will be devoted to the presentation of the historical pageant.

Second Land Grant College To Be Featured

Much stress is being placed in the radio production on the circumstances attendant to the founding of the institution. A. and T. College was established in 1891, as an annex to Shaw University, authorized by an act of Genera Assembly of North Carolina passed in March 9, in the same year and by the famous Morrill Act, passed by Congress in 1862, making possible the so-called Land Grant colleges. In 1893, a permenent home was found in Greensboro where through the interest of citzens of both races, land had been bought and a physical plant provided for the housing of an institution devoted to instruction in, the agricultural and technical arts not excluding classical instruction.

According to the continuity prepared by the A. and T. dramatics head, the radio production will open with the ringing of the bell in the first buliding erected, North Dormitory which signalized the establishment of a permanent home for A. and T. College. North-Dormitory still stands in the heart of the college taking a vital part in the educative process of the present institution, which is a beacon light of service to the entire state.

Etta Moten on Radio, Honoring Exposition

Afro-American 8-3-40

Baltimore Md.

NEW YORK.—A radio cavalcade, "Diamond Jubilee," honoring the American Negro Exposition currently being held at the Chicago Coliseum in celebration of seventy-five years of freedom, was presented in a special broadcast over Station WBBM, Chicago, Sunday, July 28, from 7 to 7:30 p.m., CDST.

Etta Moten, celebrated soprano star of stage, radio and screen, acted as mistress of ceremonies for the extensive program and headed a cast of eighty drawn from the exposition's version of Robert Planquette's Nineteenth Century opera comique, "Chimes of Normandy."

Miss Moten sang "Little Black Boy" and "The Carioca," numbers which she did in the Astaire-Rogers motion picture, "Flying Down to Rio."

Voices and Orchestra

The "Diamond Jubilee" production was set against a back ground of the WBBM-CBS studio orchestra and a chorus of seventy-five voices from the "Chimes of Normandy."

Among the numbers included in "Diamond Jubilee" from the exposition show, under the direction of Harry Minturn, was the ensemble, "Legend of the Bells," with Gladys Boucree as soloist and William (Billy) Franklin's dramatic baritone offering "Silent Heroes." Maurice Cooper's tenor solo, "On Billow Rocking," also was highlighted along with "Swing, Swing, Children," a special interpolated number.

Duke Ellington's "Diamond Jubilee" composition was used as the theme to open and close the outstanding broadcast.

WGN Did Not Cut Mitchell's Talk

Defender

Frank Schrieber, director at WGN station branded as false the rumor that Congressman Arthur W. Mitchell was cut off the air during his address at the Democratic convention.

'We would never think of doing such a thing,' Schrieber said. 'Congressman Mitchell was given the same consideration as other speakers.'

SPEAKER
Courier

Bishop D. Ward Nichols, who spoke on the subject, "The Basis of Inter-racial Goodwill" on the "Wings Over Jordan" program, Sunday, July 14.

Asheville, N. C., Times
August 24, 1940

DR. L. O. MILLER WILL BE HEARD OVER NETWORK

Asheville Physician Will Appear On 'Wings Over Jordan' Program.

Dr. L. O. Miller, well known negro physician of Asheville, left the city today for Chicago, Ill., where tomorrow morning at 9:30 o'clock he will be guest speaker on the "Wings Over Jordan" radio program, which is broadcast by the Columbia Broadcasting company.

Radio Station WWNC carries this program each Sunday morning. Dr. Miller was invited to be a guest speaker some time ago, but was given notice of the date about 10 days ago. This is a coast-to-coast broadcast of great radio interest. The "Wings Over Jordan" group was here some time ago for a concert.

The topic Dr. Miller will use in his talk is, "Structural Permanency in Racial Development." Dr. Miller maintains offices at 38 Market street and resides at 419 College street.

Defense Speeches Cut Off

SEP 12 1940

Roy Wilkins Is Barred In New York, James Ford In Ohio

NEW YORK — A 3-minute speech on the Negro and the national defense program by Roy Wilkins, editor of "The Crisis" magazine, was not permitted to be broadcast here September 5 by radio station WMCA. Station officials hastened to deny that the speech was being censored. They said it was "not in harmony" with the program, "Harlem Serenade", in the midst of which the talk was supposed to have been given.

SEP 12 1940

The half-hour program has been running on WMCA for several months. About half-way through, a short speech has been given by a special guest. Mr. Wilkins was invited for September 5 and told that no set topic was assigned and that he could speak on any subject of current interest.

At about the same time word reached here from Ohio that James W. Ford, Communist vice presidential candidate, had been barred from speaking in Martin's Ferry.

The Crisis editor's speech was a brief but pointed request for a fair participation of Negroes in the defense program, both in the army and navy and in the thousands of jobs in the factories which have received contracts for defense materials.

"Our nation's slogan is that we are preparing to defend the last stronghold of democracy in the Western world," the manuscript said in closing. "In the last war we were said to be fighting to make the world safe for democracy. Negro Americans have no quarrel with these aims. But they believe democracy ought to be a reality at home. They think democracy ought to mean for them a chance to enlist and fight for their country on an equal basis with other citizens, a chance to secure employment in the multi-billion-dollar defense program of the nation."

Virginia Girl, 14, Wins Radio Honors in N. Y.

One of Two Best All-Round Pupils in Manhattan

NEW YORK — Ursula Nelson, fourteen-year-old junior high student, formerly of Dinwiddie, Va., now of New York, was honored over station WEAF, Radio City, in a recent NBC broadcast.

The occasion was Captain Tim Healy's Sheffield Award of Achievement Program, on which Ursula was featured.

After a fifteen minute audition, during which she answered questions appertaining to a previous award and told of her future plans and scholastic aspirations, she was presented with a silver medal, engraved with her name, an autographed picture of Captain Tim, and various other souvenirs of the occasion.

Little Miss Nelson broke into print a few weeks ago when she was girl-winner of the Rebecca Elsberg award of $150 for highest excellence in scholarship, health, social status, etc. among all Manhattan's 214,000 junior high students.

One other, a fourteen-year-old white boy, won a similar award.

Ursula resides with her maternal uncle and aunt, Mr. and Mrs. Thomas F. Goodwyn, of 408 W. 128th Street, New York City.

Atlanta, Ga. Journal
October 6, 1940

Southernaires in Concert Oct. 21

The Southernaires, widely recognized colored singers, will give a concert at the City Auditorium on October 21 at 8 p. m.

After winning its first popularity in NBC broadcasts, the group made personal appearances throughout the country. Its repertoire of nearly 2,000 songs includes numbers from three centuries of Negro music—from African chants and slave songs to popular Negro songs of today.

'Wings' Aids Racial Relations in Africa

British Radio Company Features Famed Choir

SEP 21 1940

NEW YORK. — "The 'Wings Over Jordan' program serves to meet the interracial needs of East Africa in much the same manner as it does in the United States," declared Dr. Ernest B. Kalibala of East Africa, who was guest speaker on "Wings Over Jordon" program Sunday.

Kalibala declared that the program is heard with equal interest by the colored and white populace scattered around Lake Victoria.

"While my own home does not have electricity and I do not own a radio," he said, "one of my neighbors does have a wireless set, and a large number of native and white persons have made it a custom to gather at his home each Sunday to hear 'Wings Over Jordan,' which is a feature of the British Broadcasting Company's 'American Hour.'

"Wings Over Jordan" originates in the studios of WGAR, Cleveland, and in addition to being broadcast in this country coast-to-coast, is now short-waved by CBS's international station WCBX, to Europe.

The program is picked up by the BBC radio station at Daventry, in the midlands of England

SPEAKER

GEORGE R. ARTHUR, Executive Secretary of the Wabash Avenue YMCA, who delivered an interesting and informative address on the BEE's Radio Forum Tuesday. (Speech on page 3).

LETTERS TO THE EDITOR

Protests Radio Feature

Editor The New York Age:

Only the Protestant religionist stands for the mockery of his religion. The jazzing of the sacred hymns of the church; the holding up of their ministers to the ridicule of the public.

The Catholic and the Jews, long ago registered their attitude toward anything, play or radio program, that is the faintest degree reflected on their faith, by boycotting and protesting against them.

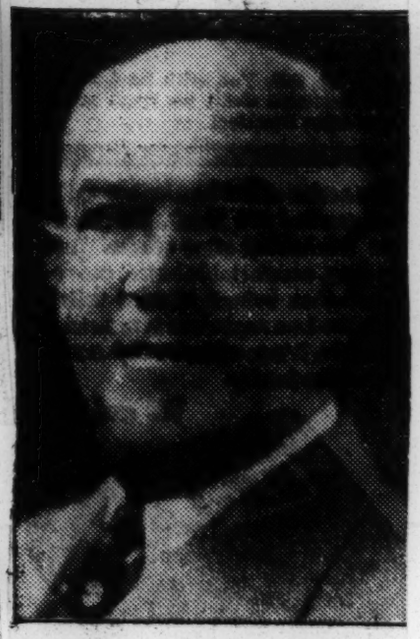
The Protestants seem to have lost all elements of protest against the most rancid burlesque show, play or radio programs, that holds up their church to ridicule and scorn. The latest instance of baneful trend is the "Sheep and Goat Club" on Station WOR. This program, as in most programs of this sort, Negroes have been conspicuous in their mockery of the church and its worship and hymns. But they had better beware with all others, "God is not mocked, whatsoever a man soweth, that shall he also reap." Galatians 5:7.

If every red blooded Christian would write in a protest against this latest sacreligious jamboree, Station WOR, called the "Sheep and Goat Club," it would soon go off the air, and we would have less of this sort of programs in the future.

Bishop R. C. LAWSON,
Radio Preacher.

New York City.

Radio Speaker



DR. P. P. CREUZOT, president of the National Negro Insurance Association, was guest speaker Sunday over a nationwide network on the "Wings Over Jordan" radio program.

Speaking on Negro insurance, Dr. Creuzot's talk prefaced National Negro Insurance week, May 6 to 11, being observed by Negro insurance companies throughout the country. One of the founders of the Louisiana Industrial Life Insurance company, New Orleans, Dr. Creuzot is one of the South's most active civic leaders. — ANP Photo.

Dunbar High Students Hold Quiz on Old Grads; Answers Add Up to Success Story

Post Staff Photos

A quiz in which outstanding graduates of Dunbar High School were listed headlined the Radio Workshop Program presented yesterday by students of the school. Participants included (from left) Helen Harris, Phyllis Cooper, Emmett Walker, master of ceremonies; Jessie Dedeaux, Sylvia Hill and Elizabeth Perry. Inset — Lucretia Anderson, who sang

Who From the Class of 1900 Is Civil Service Commissioner in New York? They Answered That and Many Others

A few of Dunbar High School's prominent graduates were enumerated yesterday by pupils of the school in the weekly radio workshop program sponsored each Saturday by the Post and Station WJSV.

Emmett Walker was the quiz master who asked such posers of his fellow students as "which graduate of the class of 1900, also a graduate of Exeter Academy, who attended Harvard University and read law in New York City, served as Assistant District Attorney for a number of years and is at present a civil service commissioner for the State of New York?"

"Ferdinand Q. Morton," was the reply by Sylvia Hill, of the junior class.

Other prominent graduates mentioned by students were Maj. Milton Dean, U. S. A., class of 1900; Lieut. Col. Benjamin O. Davis; Cadet James Fowler, class of '34, attending the U. S. Military Academy; Willis Richardson, playwright; Otto Bohanan, poet; Dr. Eva Dykes, professor of English at Howard University; Ellis F. Rivers, an assistant to District Attorney Thomas E. Dewey, and Mrs. Sarah Pelham Speake, member of the board of education in New York City.

Taking part in the quiz, besides Walker, were Phyllis Cooper, Elizabeth Perry, Jessie Dedeaux, Sylvia Hill, Helen Harris, Eugene Clark, Harry Burleigh, Victor Dungee, Melvin Mayo and John Wheeler. Miss Mary Burrill directed the program.

Among the selections sung by the Glee Club was "The Dunbar Love Song." Members of the chorus were:

Exilona Alexander, Lucretia Anderson, Mildred Barnett, June Belle, Essie Blackney, Braynetta Brown, Rita Butler, Gwendolyn Cannon, Bernice Carroll, Sadie Cheeks, Grace Claggett, Sarah Cooper, Alfred Daley, Florence Davis, Elavia Dawes, Gloria Edge, Norris Ferrell, Yvonne Gray, Shirley Harris, Eugenia Jackson and Racheal Jenifer.

Aurora Johnson, Louie Kayser, Pauline Laine, Dorothy Langley, Branch Lee, Christine Lundy, Antanc McCoy, DeWitt McQueen, Frieda Miller, Clarabelle Mitchell, Emma Mitchell, Sarah Opey, Sumner Rhodes, Millicen Rodney, Muriel Rucker, Virginia Scott, Bernice Sharpe, Josephine Shorts, Earl Smith, Martina Street, Charlotte Thomas, Geneva Trusty, Oscar Walden, Philip Walker, Mayme Wilkins, Gladys Wilson, Williella Woodson, Lucille Young, Eva Browne and Callie Clark.

George Arthur Next Speaker on Radio Forum

The work of the Y. M. C. A. in the community will be the theme of an address delivered by George R. Arthur, executive secretary of the Wabash Avenue Y. M C. A., Tuesday, May 9, when the BEE's weekly Radio Forum is again heard over Station WHIP at 1:15 p. m.

M. O. BOUSFIELD

Mr. Arthur will be the nineteenth speaker on this radio series which will present 26 persons, outstanding figures in civic, educational, religious and professional fields in the community. Last week Radio Forum listeners heard Dr. Midian O. Bousfield, director of the Negro health program of the Julius Rosenwald Fund, and member of Chicago's school board.

Dr. Bousfield was interveiwed on the Fund's health program as it affects Negroes in the South, particularly. The Radio Forum is a weekly feature of WHIP, which is cooperating with the BEE in bringing via the airlanes a program which has earned the plaudits of its legion of listeners. These programs are heard from WHIP's Chicago studios in Kimball Hall every Tuesday at 1:15 p m.

'Good Samaritan Hour' Now Heard on WHIP

Program Dedicated to Homemaker Throughout Chicagoland

As is expressed in its policy, the Chicago Bee has always worked for the promotion of community enterprises Its new radio program, "The Good Samaritan Hour" which was launched over WHIP this morning (Thursday) conforms to this in purpose and intent.

Through this program, the BEE hopes to bring about community goodwill through an education campaign which recognizes the need for more intelligent merchandising and a broader knowledge of the economies in commodity values.

On Air at 11 A. M.

The "Good Samaritan Hour" is heard weekly on Thursday from 11 a. m. to 12 noon and hopes to engender within the public an improved merchant-consumer relationship by aiding homemakers to obtain the "best for less" by patronizing those enterprises which have consumer interests at heart.

In short, it intends to put an end to practices which have garnered immense returns for greedy merchants at the expense of John Q. Public.

Enthusiastically Received

This venture, which has been termed the "biggest thing ever promoted on the South Side", was enthusiastically received at its inaugural broadcast. Telephone calls are being received as this article is being written, praising the BEE for launching a much needed "value campaign," which was both informative and interesting.

Today's "Good Samaritan Hour" program was interspersed by musical renditions by the Kappa Alpha Psi choral group, whose Sibelius' Finlandia and two spirituals, "Climbin' Up the Mountain, Chillun" and "Keep in de Middle of de Road" were high spots on a very entertaining program. The "Thrifty Three" trio, known in private life as the Three James Sisters, brilliant young song stylists, Sports Commentator Austin Johnson, ace basketball player with the Alpha Phi Alpha's cage team; Miss Olive M. Diggs, editor of the BEE and the Rev. U. S. Robinson, pastor of Carey Temple A. M. E. church, were also among those heard in the initial broadcast. Eddie Honesty, Jr., is announcer.

Chicago Bee readers and friends are urged to tune in next Thursday at 11 a. m., to Station WHIP, 1480 on the dial, for another full hour of entertainment and information when the BEE's "Good Samaritan Hour" is again heard over the airwaves.

Myles A. Paige Is Spiritual Hour Speaker

Judge Myles A. Paige of New York Special Sessions Court, will be guest speaker on the Negro Spiritual Hour over Station WPEN, 22nd and Walnut streets, at 4 P. M. Sunday, April 14.

As an added feature of the Hour, the Philadelphia Chorus, under the direction of Dr. James E. Dorsey, will offer musical selections. Prince L. Edwoods, advertising manager of the TRIBUNE, is director of the Negro Spiritual Hour.

Later, at 8 P. M. Sunday, Judge Paige will speak at Mutchmore Memorial Baptist Church, of which the Rev. E. T. Lewis is pastor, 18th street and Montgomery avenue. He will be presented by the Committee of One Thousand of the 32nd Ward.

The Mutchmore Memorial Choir will sing, and selections will be offered by William Smith, baritone, accompanied by William King, who formerly accompanied Miss Marian Anderson.

Others on the program will be: Dr. S. Culin Parks, State Representative Hobson R. Reynolds, Lewis Tanner Moore, assistant district attorney; Mrs. Watson, Miss Doris Wilson and Joseph Ward.

Program Behind Bars

"Gentlemen of the jury, have you reached a verdict?"

"We have, your honor."

"Please state your verdict."

"We find the defendant guilty as charged."

"Ladies and gentlemen of the radio audience, having been found guilty of turning on your radio in search of good entertainment it is my solemn duty to sentence you to 30 minutes within the auditorium of Central Prison."

So begins every Friday night over Mutual affiliate station WRAL the prisoners' broadcast from North Carolina's brown, brick Central State Prison just a few blocks from the business centre of Raleigh. Started eight months ago by six-foot, 240-pound Ren Hoek as part of the recreational activities of which he was director, the show began with a kazoo player, a piano pounder, a drummer. Inmates took part on the program only as a reward for good behavior the preceding week, soon made it the "shortest half hour of the week" for their 900 fellow prisoners.

The merit system proved itself early in the game. Sandy-haired Tar Heel Herschall Carver, serving a life term, got out of solitary confinement where he had spent most of a year for misconduct, became the orchestra's best musician. Impressed, Warden H. H. Wilson furnished funds for the band instruments, presented Carver with an electric guitar. Drawled Carver: "I ought to learn to play this thing. I've got a lifetime to do it in."

From the three-man band, the broadcast rapidly built up to 25 or 30 men a week; now boasts numerous guest stars, a white string ensemble, a colored quartet. Star of the Negro harmonizers, Lifer Joe Johnston introduces their numbers with homespun sermons; repents his past, bewails the future in haphazard doggerel.

Sample:

If every dog shall have his day,
When do I have mine?
I got the same sentence in 40
That I had in 39.

Latest find was newscasting Forger Bonnie Bondurant who as a rule confines his remarks to life within the walls, like the embarkation of chain gangs: "Early this morning a number of boys left . . . for an extended camping trip. Incidental to the camping, a few problems in highway construction will be worked out." Quipped he in a recent commentary on outside events: "I see where President Roosevelt is seeking a third term. I can't see why. I've had two and that's enough for me."

Director Bob Bowers and WRAL's program director, Fred Fletcher, last week began to polish up the show, find out how many programs their entertainers were "in for"; eyed hopefully a possible spot on Mutual's national network for the Central, Prison boys this fall.

THEATRICAL - 1940
INDIVIDUAL TROUPES, ETC.

RADIO

Story Of Editor's Life Heard On Air

Founder Of Chicago Defender Is Lauded For His Work

NEW YORK, March 22—(Special)—The Southernaires, radio, recording and concert artists of the National Broadcasting System, honored the memory of the dean of Negro journalism—Robert Sengstacke Abbott, editor and publisher of the Chicago Defender, Sunday morning during their nation-wide broadcast here.

The story of the early struggles which later resulted in his success as head of the largest weekly newspaper in the world were told thousands who listen to this Sunday morning feature.

Preceding the talk, the Southernaires sang "Jesus Is Coming Soon." Then began the story which was as follows:

"Friends, in 1932 we and the boys made a concert tour of the Middlewest, going as far as Chicago. While in Chicago we visited the home of a man who used to be an old quartet singer. He loved music, especially the Negro spirituals. He had sung many of them when he was singing in the Hampton Institute quartet. I'm talking about Robert S. Abbott who lived from 1870 to 1940.

"Unlike many of my so-called educated brothers, after getting a heap of learning they can no longer see the value in the music of their own soil, but Abbott loved these old songs more each year because they come from the heart, and the theme of love is present in most nigh all of them.

"In 1905 he began to practice his trade by printing his own weekly paper consisting of only four pages. The first amount printed was 300 in number. He had to lay them in the sunshine till they could dry and then he would go out and sell them. He had faith and never lost courage. He said he knew if God showed the slaves light, after they had been in darkness 246 years, a period from 1619 to 1865, he knew God would hear his cries if he would work.

And from year to year the Chicago Defender, published and edited by Robert S. Abbott weekly, has grown to a 32 page paper—with a circulation of more than 100,000 and sold all over America by 2,970 newsboys. Thousands of students in different colleges and universities have read this weekly in order to get material for their theses. This paper has been like a Negro history book.

"The other day Robert S. Abbott was called to his final reward, leaving behind his footprints in the sands of time. A building and equipment valued at more than million dollars with 115 staff employees working for the paper.

"To the youth of this day, I encourage you to study the life and work of men like Abbott. If he won a victory, so can you. He had faith and he knew God would never turn a deaf ear to his cries. He lived 70 years but his life was packed with years of good labor.

"You must remember that our Lord does care about our ups and downs and is troubled when we have trouble. Look to him. He will show you the way."

SOUTHERNAIRES VISIT DEFENDER OFFICE

The Southernaires, National Broadcasting company artists, took time out from their regular duties during a brief stay here and visited the Chicago Defender plant. Cameraman caught them looking over issue of the World's Greatest Weekly.

The singers are now on a concert tour which ends April 29. In the photo are Homer Smith and Lowell Peters, tenors; Jay Toney and William Edmondson, bass. Spencer Odum, pianist, substituting during the illness of Clarence Jones, who is not shown here.—Gushiniere photo.

Radio Artists to Appear Here

The Sons of the South, famous radio artists, representing Booker T. Washington Sales Agency, arrived in the city last Sunday and will start an intensive advertising and merchandising campaign for Royal Crown Cola. They are, left to right; William Charles Gordon, first tenor; Leroy Brown, second tenor; and director, Algie Haugh, second tenor; Carl Braxton, baritone; and Edward B. Scales, bass.

The Tuskegee-trained singers have made an enviable record, not only as radio artists but as concert singers. They will appear at the Tenth Street Baptist Church on June 6. The Rev. J. H. Henry is pastor. The Booker T. Washington Sales Agency will conduct merchandising work in this area for Royal Crown Cola, under the direction of Mrs. A. V. Mundy, who also acts as mistress of ceremonies for the singers. S. J. Phillips is president of the Agency.

The quintet, former members of the world-famed Tuskegee Institute Choir, gave a command performance at Warm Springs, Ga., last Thanksgiving before President and Mrs. Roosevelt. They have been heard over the Columbia and National Broadcasting chains. The above picture was made on the Tuskegee campus in front of the Booker T. bronze statue.

Negro Melody Singers Over WNYC at 9:30

Daily Worker 6-10-40

Pat O'Brien, Merle Oberon and George Brent are starred in "Till We Meet Again" on Radio Theatre over WABC at 9 tonight.

Negro Melody Singers, Music Project Chorus sing over WNYC at 9:30 tonight.

Negro Honor Roll To Be Broadcast

NEW YORK—(ANP)—The result of the nation-wide poll to determine the 12 "American Negroes of distinguished achievement of 1939", will be announced over radio station WEBD, New York, Tuesday, Feb. 13, at 8:15. According to Dr L. D. Reddick, the tabulation of the nominations which have come in from all sections of the country has been completed. These nominations have been made by persons of intelligence and discrimination from all walks of life: college presidents, newspaper editors, labor leaders, physical scientists, social scientists, sports writers, musicians, youth leaders, and athletes. Every political faith has been represented.

The broadcast which comes on Feb. 13, will be a feature of the national celebration of Negro History week and will last from 8:15 to 8:45 p.m. The music will be furnished by the Phi Beta Sigma Glee club, under the direction of Prof. John A. Sharpe.

This poll is sponsored pointly by the Association for the Study of Negro Life and History and the Schomburg Collection of Negro Literature of the New York Public library.

AARON H. PAYNE TO BE HEARD OVER MUTUAL SYSTEM

Will Be on Program With Mrs. Robert A. Taft, From 8 to 8:30 Monday Night

NEW YORK, N. Y.—Aaron H. Payne, young leader of Colored Republicans, Chicago, will speak at the Lincoln Day Dinner of the National Republican Club of New York, from the Ball Room of Hotel Waldorf Astoria, Monday evening Feb. 12 on the nation-wide hook-up of the Mutual Broadcasting System, with Mrs. Robert A. Taft, wife of the Senator, from 8 to 8:30 p. m. (Nashville time).

These addresses will immediately precede the Speech of Chairman John Hamilton from the same platform over the Blue Network of the National Broadcasting Company from 9 to 9:30 Central Standard Time.

LAUDED

FRAYSER T. LANE, civic director of the Chicago Urban League, whose address "Community Reconstruction" on the BEE's Radio Forum Tuesday over station WHIP received widespread commendation. Mr. Lane presented a comprehensive picture of problems facing the community and offered suggestions whereby they might be alleviated

Mrs. W. E. Green to Address Bee's Radio Audience

Mrs. Wendell E. Green, noted club woman and civic leaders will be the next speaker on the BEE's Radio Forum series Tuesday over WHIP. Mrs. Green, the tenth speaker on the series, which has incuded speakers outstanding in all phases of enterprise in the city, will discuss "New Frontiers."

She fol'ows Mr. Frayser T. Lane, civic director of the Chicago Urban League, whose address on "Community Reconstruction" was one of the most informative and timely of the series. The entire text of Mr. Lane's address will be found on page 16 in this issue. Those desiring a copy of this address may have one, without cost, by writing in to the Chicago Bee, 3655 So. State street.

The Radio Forum is heard each Tuesday at 1:15 p. m. from the Chicago studios of WHIP in Kimball Hall, John Stamford, teacher of voice and dramatics is director.

Charlotte Brown Speaks On 'Wings Over Jordan'

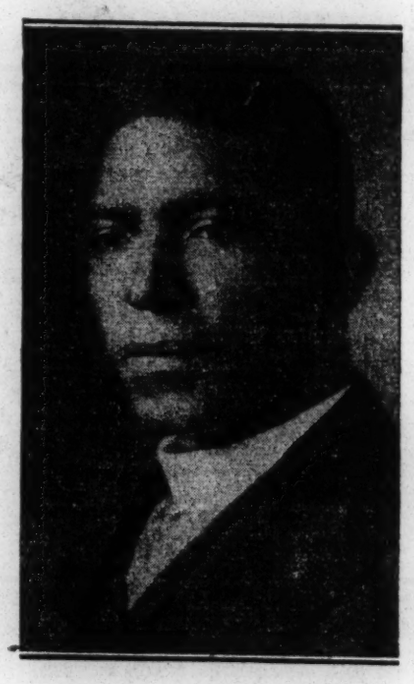
CLEVELAND, March 15 — Radio listeners and Clevelanders especially heard Dr. Charlotte Hawkins Brown, president and founder of Palmer Memorial institute in Sedalia, N. C. on last Sunday. She was special speaker on "Wings Over Jordan" broadcast.

At 4 p. m. she was guest speaker at the weekly "Negro Progress Hour" at Gethsemane Baptist church, home of the Gethsemane singers, directed by Rev. Glenn T. Settle, pastor of the church. At 11:30 a. m. she spoke at Mt. Zion Congregational church following the interesting sermon of the pastor, Rev. Grant Reynolds.

In each of her talks, Dr. Brown stressed on social grace, fine manners and culture as important fundamentals in the training of youth Dr. Brown is best known in North Carolina, where for more than 40 years she has been building up one of the most unique schools in the country.

The Palmer Memorial institute has a plant and equipment valued at $500,000 which has grown from a delapidated church as a school, and a log cobin as a dormitory. She has studied at Wellsley, Harvard and Simmons colleges and has traveled extensively abroad as well as in this country. She has been honored by four colleges with master's degrees. While in the city Dr. Brown was the guest of Rev. and Mrs. Settle.

Bishop Will Broadcast

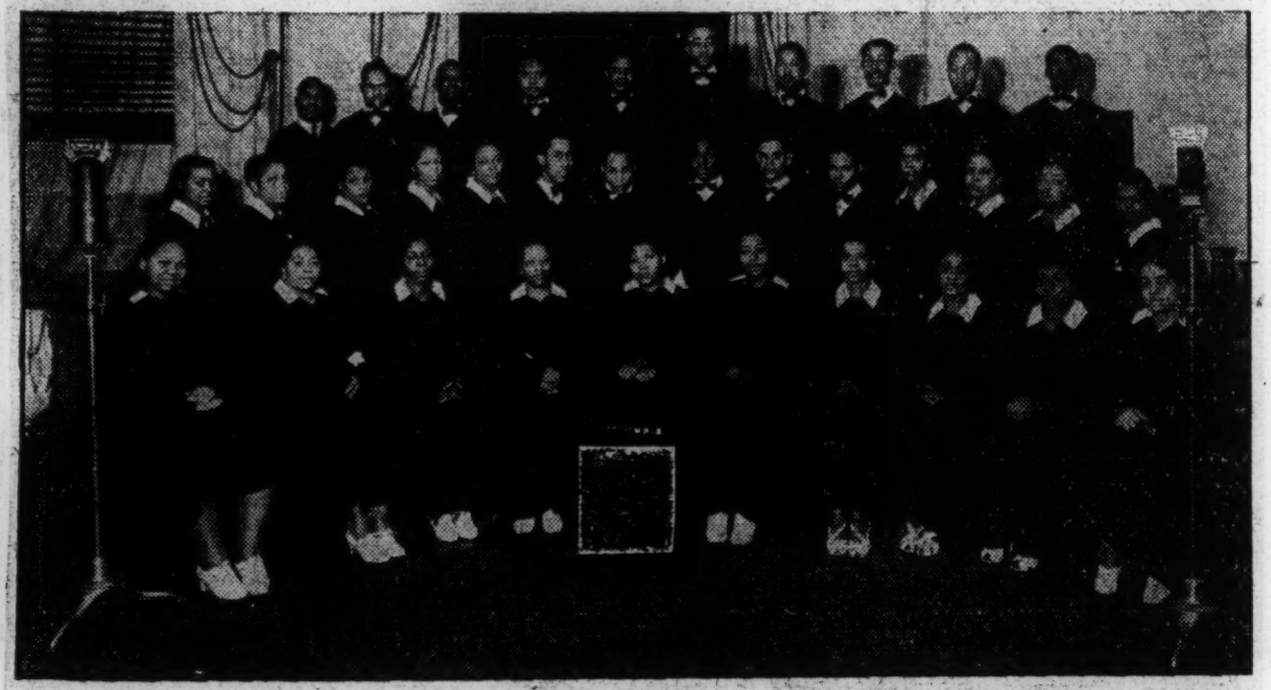


BISHOP DAVID H. SIMS

Will deliver an address on the opening program of the "Negro Spiritual Hour" on Sunday, March 10th, over station WPEN at 4 p. m. The music will be furnished by the St. Paul Baptist Church choir, under the direction of Miss Violet Warrington, directress. The "Negro Spiritual Hour" is sponsored by the Liberal Credit Clothing Company, which is located at 716 Market street, Philadelphia.

Greenville, S. C. Pleasant
July 4, 1940

'Wings Over Jordan' Choir To Sing In City



The "Wings Over Jordan" choir, which appears in Textile hall under Phillis Wheatley auspices July 26th with the idea of furthering interracial understanding.

Soloists with "Wings Over Jordan" include Paul Breckenridge and Albert Meadows, tenors; Olive Thompson and Martha Spearman, sopranos, and Williette Firmbanks, contralto.

Plan Concert Friday, 26th

Phillis Wheatley Sponsoring Noted Singers In Textile Hall At 8 P. M.

"Wings Over Jordan," the celebrated group of 35 negro broadcasting artists, will present a concert in Textile Hall at 8 p. m. Friday, July 26 under auspices of the Phillis Wheatley association. Will J. Thomas heads the sponsoring committee.

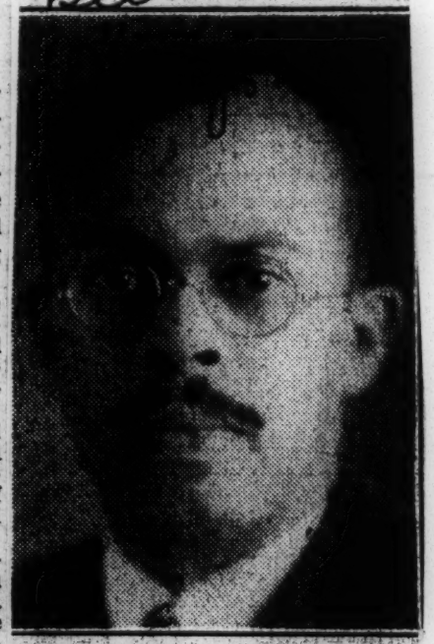
Glenn T. Settle, pastor of the Gethsemne Baptist church, Cleveland, O., originator of the unit, will appear with the choir. Worth Kramer, program director of a Cleveland radio station, is director.

"Wings Over Jordan" originated two years ago when Settle arranged with Mr. Kramer to have the Gethsemane choir sing during a part of the "negro hour" on the Cleveland station each Sunday.

Six months after its first broadcast the group obtained a program on a coast-to-coast network and Mr. Kramer assumed direction of the choir while Settle instituted narrations of the history and background of selections by the choir.

The program then began presentation of guest speakers, outstanding educators, religious leaders and professional men of the negro race. All the talks have been presented

ON WHIP
Bee



DR. ARTHUR G. FALLS, prominent South Side physician and surgeon and member of the staff at the Municipal Tuberculosis Sanitarium, who was the first speaker on the BEE's third Radio Forum series which began for another 13-week period on Tuesday.

THEATRICAL- 1940
INDIVIDUAL TROUPES, ETC.

RADIO

Plantationaires Are Praised Over WGST

By JOEL W. SMITH

Every Tuesday at 6:00 p. m., the familiar strains of "The Lord's Prayer" introduces to the vast radio audience of Atlanta and vicinity, one of its most unique programs, "Prayer Meetin' Time," featuring the Plantationaires Quartet over Station WGST.

As the members of the quartet blend their voices in song, the fifth member of this talented group adds flavor to the program with his superb reading of Biblical poetry.

The March 12th broadcast of "Prayer Meetin' Time," was such an unusual display of talent by both the quartet and the reader the writer decided to work out a feature article in which an attempt would be made to tie-up this program with the Vocational Opportunity Campaign, observed throughout the city during the week.

FORMERLY, MORRIS BROWN QUARTET

The Plantationaires, consisting of Freddy Letman, first tenor; Abraham Miller, second tenor: Otis Smith, baritone and director; and Willis Goodwin, bass started singing together during their senior year at Sterling High School Greenville, S. C., and later toured the South Atlantic coast from Florida to the District of Columbia. On this tour they appeared at many of the institutions of higher learning for both Negroes and white.

On the completion of their high school work the Plantionaires entered Morris Brown College and represented the college in most of the Southern, Mid-Western and Northeastern states. The training received at Morris Brown under the capable music teachers there, Messrs. Hathcock and Starling proved very valuable and the quarter was later chosen to represent the Negro race at the annual play festival at Missouri State Teachers' College, Cape Giradeau, Missouri.

ON THREE LOCAL STATIONS

During their stay at Morris Brown the Plantationaires sang over two local stations, WSB and WATL, and now are heard weekly over WGST. Likewise they have also broadcast over Station WLW, and in addition to these radio appearances have made a series of recordings for the RCA Victor Recording Company. This group was also the only Negro group to be televised when the television experimentation was held at Rich's Inc. They are tireless workers, rehearsing from 7 to 10 hours per week.

THE READER

The reader or announcer now broadcasting with the Plantationaires on the program, "Prayer Meetin' Time" is Raphael McIver, a teacher at Booker T. Washington High School, and widely known

Negro Artists In Radio Television Debut In New York

By ARONLD DeMILLE

NEW YORK—(C)—It was rhythm by television at the Columbia Broadcasting Company's studio on the Variety Show program before a huge throng. The singers, THE CHOCOLATE ECLAIRS, were, namely; Merritt Smith, tenor; Jesse Williams, tenor; James B. Gordon, baritone, and William companying the quartet, was Miss Woolfolk, bass. At the piano, ac-Henrietta Lovelace. Miss Lovelace, you will recall was featured in the Broadway musical, "Sing Out the News." She and Rex Ingram successfully introduced the favorite sing hit, "F. D. Roosevelt-Jones." All the characters that appeared in the radio-tel debut appeared in the recent lamented play, "John Henry."

A Timely Admonition

Speaking Sunday morning on the nation-wide broadcast, "Wings Over Jordan," Dr. Charlotte Hawkins Brown, president of the uniquely famous Palmer Memorial Institute, talked on the "Social Grades." In plain language she meant "good manners."

Dr. Brown, after calling attention to the importance of knowing the niceties of social intercourse, lamented the fact that the great increase in the number of educated people does not show a corresponding increase in the knowledge and exhibition of good social behaviour. Indeed, it is of more than passing notice that what we used to hear mentioned as politeness is now for many people of such trivial concern.

We have always abhorred the snobbishness that insisted too much upon the thing called breeding; we have rather felt sorry for those who claimed that wealth even could not buy what was lacking in proper upbringing. But we are sometimes forced to the reluctant conclusion that there can be an affluence of education, like affluence of means, that is only superficial; that does not quite stir the finer qualities of personality and fit one for the society of folk who really have learned the art of living with other people.

Of course, good manners is more than mere politeness, for the latter can be just a surface demonstration of "policy;" but courteous consideration of others springs from something deep in the soul of an individual, who has learned the secret of being kind. And one who is kind is not less so to those who may be at a social disadvantage.

Quite apart from Dr. Brown's charming and intriguing address as such, we are definitely impressed with the timeliness of this admonition to check up on our "Social Graces."

PROF. MERL EPPSE TO SPEAK ON "WINGS OVER JORDAN" HOUR

Address Sunday Will Deal With Disciples of Christ Program

Prof. Merl R. Eppse, editor of the Christian Plea, the official organ of the Negro Disciples, chairman of the Social Studies Division and Professor of History, Tennessee State College, Nashville, and the author of three widely used and authentic books on the Negro, is the speaker for the Disciples of Christ in America, on the "Wings Over Jordan" program, Sunday, March 17, 8:30 (CST) from station WGAR, Cleveland, Ohio.

Prof. Eppse, a nephew of the first Negro United States Senator, Hiram Rhodes Revels, who took his seat in the Senate in February, 1870, will speak from the subject, "The Disciples of Christ and the Negro." His wide experience and contact especially fit him to view the problem of the Negro from many angles. Prof. Eppse attended Wilberforce University, New York University, Ohia State University, Tennessee State College, where he now heads the department of history; Drake University, from which he received the bachelor's degree and Columbia University, from which he received the degree of master of science.

His affiliations include, a member of the National Council of Social Studies, The American Academy of Political and Social Science, National Association of Authors and Journalists, Tennessee Negro Education Association, and the Association for the Study of Negro Life and History. He is a member of the Lea Avenue Christian church, Nashville.

Judge Paige Heard On Cropper Hour

NEW YORK, N. Y.—Judge Myles A. Paige, the first and only Negro to occupy the post of Justice of the Court of Special Sessions of the City of New York, speaking on a National Sharecroppers' Week program over Station WNYC on Tuesday afternoon, March 5, urged federal aid to the nation's sharecroppers.

Declaring that "more than half the Negroes in America are southern sharecroppers," Judge Paige stated that "in the past six years over half a million sharecropper families have been tractered off the land." He described the conditions of the 17,500,000 Negroes and whites who live in rural slums as "the most degrading in America."

SPEAKER

The Rev. A. Wayman Ward, who was the fourth speaker on the BEE's Radio Forum series Tuesday. Rev. Ward's address, "Jesus or Barabbas" was in commemoration of Holy Week.

NBC Broadcast Sunday From Dayton Home of Paul Lawrence Dunbar

DAYTON, Ohio.— Ted Malone's nationally broadcast program, "Pilgrimage of Poetry," will originate Sunday, March 3, in the home of Paul Lawrence Dunbar, 219 North Summit Street, Dayton.

The broadcast will be heard at 12 o'clock noon, Central standard time, over the blue network of the National Broadcasting System of which WREN in Lawrence, Kas., is an outlet in the Middle West.

On Sundays, Ted Malone, the radio poet, is taking his radio listeners into the actual homes of 32 poets chosen by university and college English departments as the most outstanding poets of the country. Poets whose homes already have been visited are John Bannister Tabb, William Vaughn Moody, Oliver Wendell Holmes, Henry Wadsworth Longfellow, James Russell Lowell.

Dunbar, son of a one-time slave mother, fought poverty and illness to write his poetry and battle for Negro rights. He wrote his first poem at the age of seven and his first job as an elevator boy earned him only four dollars a week. But with the publication of his second book, "Majors and Minors" in 1896 he achieved wide recognition and before he died his "Lyrics of the Lowly Life," "Lyrics of the Hearthside," and "Lyrics of Love and Laughter" genuinely expressing the spirit of his race won him an unquestioned place in the literary world.

When Ted Malone takes the NBC microphone there he will endeavor by word pictures to bring the radio audience into the actual rooms where the poet lived, showing them his typewriter, his desk, his library, his basket of pipes, and the bicycle he rode down the streets of Dayton.

TEXT OF RADIO ADDRESS BY H. R. CAYTON

GOOD SHEPHERD COMMUNITY CENTER, PROBLEMS AND PROGRAM

The Negro in the United States is fastly shifting from a rural to an urban people. There has been a continual drift from the farm since 1820, at times, especially during the periods 1916 to 1919 and 1921 to 1924 it assumed the proportion of a wave. Between 1920 and 1930 alone approximately a million Negroes migrated from the South to the large northern cities. This has resulted in a decided change in the rural urban distribution of the Negro population. Where in 1820 the Negro population was predominately rural with 94 per cent living in the country by 1930 they were rapidly becoming a city people with only 56 per cent of their numbers in rural areas. If the present rate of growth for Negroes in cities continues as it seems likely to do, by 1940 the Negro will be a predominately urban people.

The consequences of this movement have been manifold. It has shifted the theater of the Negro's struggle for survival and status from the rual South to the urban centers of both the South and the North, and from an agricultural to an industrial setting. Accompanied with this movement has been the necessity for breaking the traditions and patterns of life which had grown up among Negroes during the long period in which they were associated with the soil. These, as well as the difficulties which arose in the urban situation to which they migrated, were responsible for the great disorganization which has preceded their adjustment to city life. The experience of Negroes in Chicago is an instance of the change which is happening throughout the country.

* * * *

Every ethnic group which attempts to invade a city finds that it has three major problems. First, there is a necessity to obtain a place to live; second, the necessity for obtaining work and third, the social and personal disorganization which accompanies the adjustment in a new environment. The racial prejudice which characterizes American life is manifested in the urban situation in the high degree of segregation which has influenced the distribution of all ethnic groups who have low social and economic standards. These invading groups have found it necessary to live in the slum areas surrounding the central business districts of the city where rents are low and where there are no community organizations that can successfully block their entrance. At this period the migrant group obtain employment in industry as unskilled laborers. As they become better integrated into the city, they learn the customs and mannerisms of an urban community, and as rsistance to their invasion tends to become less severe. These migrants are then able to and desire for residence in a more organized community.

In the case of the Negro, however, we find that although the fundamental problems remain more or less the same, they are greatly intensified, first because of the greater degree of racial prejudice against the group, and second because of the fact that the Negro never loses his badge of color which sets him off as a person apart from the general population. Where foreign migrants may become Americanized —drop their accent and change their names—the Negro because of his color is never completely integrated into city life. He is not only segregated residentially into the slum areas, as are other migrant groups, but for him movement is much more difficult. Likewise his rise in industry from the lowest paying and less desirable jobs to those of a higher classification is slowed almost to the stopping point. Residence in undesirable, disorganized neighborhoods, accompanied by limited economic opportunity have forced the Negro to remain in the inital stage of his invasion cycle. The disabilities which accompanied that first step of integration into city life have become chronic. The fact that he has been forced to remain in these areas and has been kept at a low standard of living again reinforces the disorganization which accompanied his rapid shift from a peasant agricultural society.

A SERIOUS CHARGE

HARRY C. SMITH, veteran editor of the Cleveland Gazette, recently gave prominence to the following statement on the editorial page of that paper:

"The "Wings Over Jordan" chorus of thirty-five voices returned to the city the first of the week from their latest tour without having received the pay ($10 each) for the four-day trip which preceded it. Rev. Glenn T. Settles is manager of the chorus, the members of which, it seems, average between $2 and $2.50 a day when on trips to various cities for concert purposes. Worth Kramer is director and the radio station WGAR sponsorer of the chorus. When one considers the thousands of dollars earned by the chorus on its trips and the meager pay the members of it receive for their services, one can only wonder why they continue to serve. As someone has well said, the members of the chorus ought "to have their heads examined." Manager Settles recently purchased a home in E. 49th street, upon which he has made extensive repairs and improvements. Current report has it that WGAR gives the manager a lump sum with which to pay the members of the choir, which made trips at first without any pay".

We have been watching subsequent issues of The Cleveland Gazette to see if Rev. Settles demanded and secured a correction of these charges. So far nothing has been published in denial, and we assume that there must be some truth to the statements until such time as Rev. Settles see fit to make on official statement setting forth the financial status of his organization.

"Wings Over Jordan" has become a national institution and the public would be interested to know that the rank and file of the membership is being treated fairly, and not being exploited as is suggested in The Gazette article.

THEATRICAL - 1940
INDIVIDUAL TROUPES, ETC.

RADIO

Dr. J. S. Nathaniel Tross In Demand

It is safe to say that in recent days, no Negro leader in Charlotte has more completely captured the interest and goodwill of the white people of our community in particular and North Carolina in general than Dr. Tross. His weekly broadcasts on the Crusaders program over WBT have captivated all classes and races. The pulpits of our white churches are being thrown open to him, white civil and social organizations are almost demanding his presence. His latest success is the unanimous invitation of the white Ministerial Alliance of Charlotte and Mecklenburg. Dr. Tross is to speak to this distinguished body March 11 at 10 a. m. This is history. Even with these latest honors, Dr. Tross carries himself with becoming grace, dignity and humility.

On Air Sunday

THE REV. MAYNARD HOLBROOK JACKSON, pastor of the New Hope Baptist church in Dallas, who will speak on the "Wings Over Jordan" radio program Sunday February 17, the seventy-third anniversary of his Alma Mater, Morehouse college.

Columbia, S. C. State
February 11, 1940

Negro Spiritual Chorus Gives "Wings Over Jordan" Friday

"Wings Over Jordan," famed Negro spiritual choir of radio and concert stage, will be presented in Columbia at 8:30 Friday night in the Township auditorium under the auspices of the Colored Ministerial Alliance of Columbia. The chorus of 35 mixed voices is under the direction of the Rev. Glenn T. Settle, pastor of Gethsemane Baptist church in Cleveland, Ohio. The conductor of the group is Worth Kramer, white musician and noted Cleveland singer.

"Wings Over Jordan" originated over two years ago, and celebrated its second anniversary on the CBS network in January. The group is dedicated to the cause of better inter-racial understanding and co-operation. Seats for Negroes and whites are being reserved. The Rev. Settle will be featured at the Columbia concert, offering his narrations telling of the musical, inspirational and historical background of each selection the choir sings.

Frayser T. Lane Next Speaker on Radio Forum

Community Problems and the manner in which they may be alleviated will be discussed by Frayser T. Lane, civic director of the Chicago Urban League in his address, "A Community Renaissance", the ninth in a series of broadcasts on the BEE's Radio Forum next Tuesday over WHIP.

Mr. Lane follows Dr. Lloyd A. Hall, consulting chemist with one of the city's leading scientific and research firms, whose address "An Approach to Industrial Independence" brought a new high to these broadcasts which have featured speakers outstanding in civic, education, religious and interracial affairs in Chicago.

The entire text of Dr. Hall's address will be found on page 3 in this issue. Those desiring copies of this, and other addresses heard on the Radio Forum series may have them without cost by writing in to the Chicago Bee, 3655 So. State street.

The Radio Forum is heard each Tuesday at 1:15 p. m. from the Chicago studios of WHIP in Kimball Hall.

Asheville N. C. Times
February 23, 1940

5,000 ATTEND NEGRO MUSIC PROGRAM HERE

Wings Over Jordan' Group Well Received At City Auditorium.

"Wings Over Jordan" spread musical wings to enfold a receptive and enthusiastic audience which had agthered to hear this group from a race which was born to sing. The city auditorium was well filled at both performances, with a total attendance of about five thousand persons.

The program was begun in a mood of reverence with an opening prayer and the identifying theme song of the Sunday morning radio program "Go Down Moses." Numbers were introduced offstage through a microphone during the first half of the performance by the Rev. Glenn T. Settle, originator of the radio program. This type of announcement was effective and reminded followers present of the Sunday morning program enjoyed by many.

The conductor, Worth Kramer, who is said to be the most successful white conductor of a negro group, demonstrated from the first his ability to draw out the natural talent from an untrained group through his own knowledge of music and an innate desire to sing on the part of the choir. A musical kinship which rises above race was evidenced in the inspiring effects obtained.

The star of the performance was Olive Thompson, soprano, who possesses a voice of unusual volume and clearness. Her spirited singing drew an ovation in her number, "We'll Understand It Better Bye and Bye" Another of her solo numbers which was well received was "Oh Where Shall I Go To Ease My Trembling Mind." She was also soloist in a composition by Conductor Kramer, "In The Kingdom Of The Lord." This number caught the feeling of the race in a way that showed sympathy and understanding on the part of the composer.

Martha Spearman displayed a mellow, sweet sprano voice in her solos "I've Got a Home in that Rock" and "I Cried and I Cried." A gifted male singer of the choir was Paul Breckenridge, tenor, who gave a natural expression of melody in "I'm Waiting for Jesus, He's Waiting for Me". A beautiful number which featured Willlette Firmbank, contralto with Olive Thompson, was "You Can Tell The World About This". The entire performance demonstrated a native sense of rhythm and pitch that seems typical of the race.

In a plea for racial tolerance made during the intermission of the second performance, the Rev. Settle asked that negroes be "measured by the same yardstick" with which whites are measured. He asked that the good things which negroes do should be played up as much as the bad

Reidsville, N. C. Review
February 12, 1940

Native Negro to Get Big Ovation When He Arrives

(By M. S. Johnson)

Reidsville is indeed fortunate to be host to her native son, Rev. Glenn T. Settle and his internationally famous Wings Over Jordan Choral Singers of radio and stage, Wednesday, February 14th, in the City Armory. The entire citizenry should avail themselves of this opportunity and present themselves as a token of welcome and esteem for him who has performed so nobly his chosen work.

Wings Over Jordan has been presented in over one hundred and twenty-five concerts in the principal cities of the east and southeast of the United States and has been heard regularly over the Columbia Broadcasting System for over two years. Their performances have been heralded throughout the world and have established it as the "greatest mail-drawing program on the Columbia Network." A few weeks ago, they were presented in Wilmington, Dela., where they were greeted by a tremendous host of music lovers who lined the streets for blocks in weather of seventeen degrees. Finding it impossible to accomodate more than twenty-five hundred at the first concert, it became necessary to make immediate arrangement for a second. So determined was the crowd to hear these marvels of the age, that eleven hundred continued to brave the howling winds and endure the biting cold in order that they might hear the second performance.

To Put His Choir On Air

Daily Record 3-10-40

The world-renowned composer and director, Dr. R. Nathaniel Dett, who will introduce the Bennett College Choir of 42 female voices over a nation-wide CBS network Thursday, March 28 from 9:15 to 9:45 a. m., eastern standard time. Six original compositions of their director will be included on the initial program.

And their popularity and demand continues to grow with abandon. Wings Over Jordan will be presented in the historic Convention Hall of Philadelphia, Pa., March 5th and 6th. Though the hall has a seating capacity of seventeen thousand all tickets for the first performance have been sold and practically all for the second have been likewise.

Yes, Reidsville, and the adjoining towns and communities are being given the opportunity to share in the enjoyment that one of the finest musical organizations in our age has to offer. And we should extend Rev. Settle and the Wings Over Jordan an ovation such as they have not dared dream of before

And this can be done by being present on the night of the program thus making it one of the most memorable nights in our history.

SOUTHERNAIRES TO HONOR LATE EDITOR ABBOTT

Defender

To Present A Memorial Broadcast For Noted Publisher

3-16-40

NEW YORK, March 15— The famous Southernaires quartette will present a special memorial broadcast to Robert S. Abbott, editor and publisher of the Chicago Defender, who died February 29, on Sunday, March 17, on a coast to coast hookup.

The internationally famous quartet, for 10 years a fixture on NBC with folk songs and spirituals, will devote the most of their allotted half hour to dramatizing the life of the late publisher and great leader. They will tell the story of his rise from a small time printer to the most powerful place every enjoyed by a Race editor. How he started the Chicago Defender, then a paper of four pages and labored to make it the largest and most powerful weekly in the world. They will also discuss Mr. Abbott's hardships as a beginner and his rise to riches and power.

Second Program By Group

This will mark the second time the publisher has been honored by the singers since his death February 29. On March 3 Robert Waldroph, announcer for the program, had the following to say about Mr. Abbott: "Friends, the next song was to have been dedicated to an old quartet man who sang long years ago at Hampton institute. He was a friend of this program. The melody and occasion have changed since this program was listed.

"The song becomes a sad theme because it is a memorial to that friend, Robert S. Abbott, editor and publisher of The Chicago Defender, a large Negro weekly newspaper. The program band leader just said before we went on the air, 'A great American has died; our nation will miss Robert S. Abbott.' The sad song is 'Home At Last.'"

Speaker On "Wings Over Jordan" Hour

Journal and Guide

Wants Cultural Opportunities For Race

3-23-40

CLEVELAND, Ohio— A forceful appeal to Negro youth particularly to use all forms of politeness fine manners and social graces, as a means of obtaining equality of opportunity and justice, was voiced by Dr. Charlotte Hawkins Brown, president of Palmer Memorial Institute, Sedalia, N. C. in speaking over the "Wings Over Jordan" program here on Sunday, March 10.

"I have chosen to speak to you on this memorable occasion for me from a subject which is nearest to my soul, "The Negro and the Social Graces," Dr. Brown said. "This subject challenges our thinking . . 'Doing the courteous thing and making a pleasing approach' once marked the presence of the average Negro.

"I do not mean a scraping and bowing attitude in an attempt to inveigle people of any group into giving attention or material assistance. By social graces, I mean, the practice of every-day good manners so generally lacking now-a-days in the program of the average young person, regardless of race.

"My message, then, for the most part, is to that group of young Negroes from our high schools and colleges whose education has been of the highest type, for many of these are wont to associate all forms of politenes, fine manners and social graces with the slavery-time performances of the maid and the butler, and, therefore, discard anything which they feel might have come out of those days in which their forebears were slaves.

TAUGHT SOCIAL GRACES

"One only needs to read any book, fiction or fact, associated with the life of Negroes in the households previous to 1865, and in the twenty or twenty-five years later, to learn this salient and valuable fact that it was the Negro butler and maid who actually taught the social graces to the children of the aristocracy of the southern white group; EVERYTHING from learning how 'to curtsy' to how to walk with charm and grace across the ball-room floor.

"It is perfectly natural that we would want to forget much that was associated with that period of two-hundred-fifty years of unrequited toil that our fore-fathers gave, but it is very necessary that we pay attention to some of the things gained by our grand and great-grandparents through intimate experiences and associations with an aristocracy who had been schooled in the approach to the finer things of life. Well may we add to this modern culture, to this general educational efficiency which we embrace, some of the fine manners of those by-gone days.

"After all, the success of the American Negro depends upon his observations, his contacts, his practices, and his participation on all levels with other races, who through the years, have had greater advantages of learning the proper approach to life and its problems.

"The little courtesies, the gentle voice, correct grooming, a knowledge when to sit, when to stand, how to open and close an office door, the correct attitude toward one's superiors in office, manners in public places, such as railroad stations, moving picture houses, and other places where we are constantly under the observance of other groups; I repeat, the acquisition of these graces will go a long distance in securing for us that recognition of our ability needed to cope with human society on any level, and WILL remove, in a large measure, some of the objection to our presence in large numbers.

CULTURAL OPPORTUNITIES

"What I desire most is that Negroes in larger numbers shall have access to the cultural opportunities offered in business, in the educational and social activities of American life. Fortunate are those whose parents, immediately after the Civil War, came under the wise and gentle tutelage of the flower of the white race that came from the North and the Middle West; they built the private schools, became their instructors and were their patterns for intellectual, moral and social behavior.

"They taught our mothers and grand-mothers the dignity of self-reverence and self-restraint. They taught our fathers — through example and precept — the proper attitude toward their women and what was socially expected of them in the new freedom which was theirs. These cultured Christian men and women gave to the students of that day "Open Sesame" to the best culture that the world knew.

"Alas, in our day, good manners for both races are almost out-moded. In many instances, we have lost the art of fine living. The Negro, with all of his other handicaps, has now the opportunity of is life to develop anew the art of fine manners as one of the means by which he may climb the ladder of success. The white race, having reached such heights of culture in their civilization, oft-times feel that they can afford to go back to earlier stages of barbarism, to sweatshirt grooming, to hilarious party and dance performances, and UNFORTUNATELY many of our Negro youth are wont to follow this as a proper way of life.

"But in order for the Negro to get even one-half of the recognition which he might deserve, to claim the attention of the powers that be, he must be even more gracious, more cultured, more considerate ,more observant of the little courtesies and that finesse in doing things which will gain for him a decent place under the sun.

"Let us take time, therefore, to be gracious, to be thoughtful, to be kind, using the social graces as ONE of the means of helping to turn the wheels of progress for us with greater velocity on our upward path to equality of opportunity and justice for all."

Wings Over Jordan' To Celebrate 2nd Anniversary In 45-Minute Program Sun.

Guest Speakers To Be Judge Armond W. Scott And Mayor Harold Burton

Chorus Director To Speak and Offer Special Numbers

CLEVELAND, O.—(ANP)—"Wings Over Jordan," the well known Negro chorus heard each Sunday morning on the Columbia Broadcasting system from the studios of WGAR in Cleveland, will celebrate its second anniversary as a CBS feature in a special 45-minute program from 9:15 to 10 a. m., Sunday, Jan. 7. This is 15 minutes earlier than the regular program time. Guest speakers on this occasion will be Harold H. Burton, mayor of Cleveland, and Judge Armond W. Scott of Washington.

Rev. Glenn T. Settle, pastor of Gethsemane Baptist church, who originated the program and has served as narrator for all of the Columbia programs, and Worth Kramer, former WGAR program director and conductor of the group, will slso be heard on this occasion. Wayne Mack, who has announced Wings Over Jordan since its inception on CBS, will introduce the guest speakers. Musical portions of the program will feature the spirituals which were requested most frequently during 1939.

Mayor Burton has recently been prominent in headlines throughout the country, as the result of the relief crisis which has developed in Ohio. During 1939 he was elected to his third term, and has been recognized locally and nationally for his active interest in furthering interracial and internationality relationships within his own city. This occasion will mark his second appearance as guest of Wings Over Jordan.

Judge Scott is recognized as one of the outstanding Negroes of this era. He is well known thruout the country as a journalist and lawyer. While attending Biddle university in Charlotte, N. C., he established a paper, "The Wilmington Sentinel," which supported him as a student, and enabled him to complete his law study at Shaw university, where he received his doctor of law degree.

He was admitted to the bar in North Carolina, and soon after moved to Washington, where he established a practice which continued 34 years, until 1935 when President Franklin D. Roosevelt appointed him to his present position. His reappointment to that post in 1939 was unanimously approved by congress.

Scott has served three terms as grand exalted ruler of the Elks, is a member of Kappa Alpha Psi, and was awarded the "Laurel Wreath," highest honor bestowed by this group, at their conclave in Cleveland in 1937.

Rev. Glenn T. Settle, originator of Wings Over Jordan, and narrator for the CBS programs, has achieved national recognition thru his work. Together with the 35-voice chorus, he has made over 100 personal appearances in the eastern and central portions of the country. On the occasion of the second anniversary program and celebration he will tell something of the history and background of this chorus, and the features which have made Wings Over Jordan such an outstanding success in the radio and concert fields.

Worth Kramer, director of the chorus, announced that during the special 45-minute anniversary program, his group will sing eight spirituals which listeners have requested most frequently during the past year. Kramer, who directs the group in the WGAR studios for their CBS broadcasts, as well as on the concert stage, is also expected to speak on the anniversary program.

Included on the music list for this special occasion are the following selections: "He'll Understand and Say, Well Done," "I'm Waiting for Jesus," "When I've Done the Best I Can," "I Must Keep a Moverin'," "I've Got a Home in That Rock," "You Can Tell the World," "I Cried and I Cried," and "I'll Be a Servant."

Mrs. Addie W. Dickerson Is 'Wings Over Jordan' Speaker on January 14

CLEVELAND.—(ANP) — Mrs. Addie W. Dickeson, a real estate broker, is the wife of the nationally known lawyer, G. Edward Dickerson, and will be the guest speaker on the "Wings Over Jordan" prgram on the Columbia network from WGAR in Cleveland, at 9:30 a.m. EST Sunday, January 14.

Mrs. Dickerson is a native of Wilmington, N. C., who received her early training at Scotia Women's college, Temple university, and the University of Pennsylvania.

This prominent woman is president of the International Council of Women of the Darker Races; a trustee of Frederick Douglass Memorial and Historical association; a member of the advisory board of the Bethune - Cookman college and of the Alice Paimer Memorial institute. She is also a member of the Philadelphia chamber of commerce, the International Council of Church Women, and the Women's International League for Peace and Freedom.

Two books, "Anti-Slavery Women" and "Status of Negro Women in America," have been written by Mrs. Dickerson, who is credited with being a co-organizer of the Young Women's Christian association in Philadelphia. In 1924 she represented the national association at the International Council of Women's convention and was a delegate to the Fourth Pan-African conference in 1937, and the Women's International League Peace and Democracy in 1939, in Czechoslovakia.

'Wings Over Jordan'

"Wings Over Jordan" will be two years old Sunday, January 7, when the occasion will be celebrated with a 45-minute broadcast over the Columbia Broadcastng System.

This regular 30-minute Sunday morning program, conceived by the Rev. Glenn T. Settle of Cleveland, has found a warm spot in the hearts of many Americans, white as well as Negroes. Interest in the program is so great that when a local station omitted it in the change last year to daylight saving time, hundreds of telephone calls poured into the broadcasting studio. The program was resumed the next Sunday.

Departing from the customary program of song, the "Wings Over Jordan" program features each Sunday a talk by an outstanding man or woman.

"Wings Over Jordan" and the famous radio classic, the Southernaires, are truly ambassadors of goodwill.

Acceptances Pour In To Sponsors From All Parts Of State

Coast-To-Coast Radio Broadcast Will Be Outstanding Feature

Indications that a capacity crowd will be on hand for the "Alabama Night" program at the Municipal Auditorium Saturday night continue to accumulate as preparations are speeded for the novel event. Acceptances from all parts of the state have been received by sponsors of the program.

Starting at 7:30 p.m. Saturday, the program will include a dramatic preview of Alabama's future progress and a coast-to-coast broadcast over the Columbia network with Gov. Dixon in the novel role of master of ceremonies. The program will last two and one-half hours.

Among the Alabama notables who will appear on the program will be Benjamin Russell, president of the Alabama State Chamber of Commerce, who will introduce Gov. Dixon; J. B. Barnett, Monroeville banker, who will direct the "Alabama Night" program which precedes the broadcast; President Richard C. Foster, of the University; President A. F. Harman, of Alabama College; President L. N. Duncan, of Auburn; President A. Leo Oberdorfer, of the Birmingham Civic Symphony Association, and President F. D. Patterson, of Tuskegee Institute.

The presidents of the four colleges will list contributions of their schools toward promoting Alabama progress. The glee club of each school will provide the musical background for these talks. In addition to the glee clubs, the musical program will include numbers by the Birmingham Civic Symphony Orchestra, the Alabama Boys Industrial School Band and the famous Tuskegee Institute Chorus.

The "Alabama Night" program is being sponsored by the Alabama state Chamber of Commerce and the state Planning Commission as a part of the campaign to advertise Alabama to its own citizens and the nation at large.

The nation-wide broadcast, entitled "Alabama—A Symphony of the New South," will be fed to the CBS network from WAPI and will be heard by millions of listeners. Cooperating with the state agencies s the Birmingham Chamber of Commerce, which has named a large committee to arrange a greeting for the hundreds of out-of-town visitors expected.

In connection with the program a large number of exhibits will be set up in the lobby of the Municipal Auditorium by departments of the state government and the state chamber. These exhibits will illustrate progress already made in the state and will provide a forecast of more progress in the future. The exhibits will be open to the public at 9 a.m. Saturday and will remain in place until after the broadcast that night.

Wings Over Jordan Leader Moves Into 21-Room House

To Sing at Two Colleges

CLEVELAND, Ohio—(A N P)—Rev. Glenn T. Settle, director of the famous "Wings Over Jordan" radio program and his family have just settled in their grand new domicile on East 46th street here. Rev. Settle purchased the 21-room house recently and has just finished remodeling it into three modernistic apartments which will be occupied by his family, a married daughter and a tenant.

Using Negro workmen exclusively, Rev. Settle superintended every phase of the renovating, bringing into play ideas which he has gathered from every section of the country. One of the most colorful and attractive rooms is the kitchen, modern throughout with a dinette on one side. Rev. Set-

Settle Used Race Workers Exclusively

tle insists that a bit of imagination coupled with an appreciation for the artistic can add to the living qualities of any home.

A unique touch will be a replica of the log cabin in which Rev. Settle was born at Reidsville, N.C. During a trip to Greensboro two weeks ago, Rev. Settle commissioned two engineers from the A. and T. College there to reproduce on a small scale, the log cabin which is still standing and where at his mother's knee he received the inspiration which has led him to a successful life. The tiny cabin is to occupy a corner of the living room.

THE TOP PICTURE shows the "Wings Over Jordan" radio choir which appears at Bluefield State Teachers College, Bluefield, W. Va., February 12, and at A. and T. College, Greensboro, N. C. Feb. 18.

Bottom left, shows the Rev. Glenn T. Settle, originator of the popular radio feature, and at right, Worth Kramer, director of the famous choir.

Dr. Lloyd Hall, Noted Chemist, Radio Speaker

"An Approach to Industrial Independence" will be the subject of an address to be delivered by Dr. Lloyd A. Hall, next speaker on the BEE's Radio Forum next Tuesday at 1:15 p. m., over station WHIP.

Dr. Hall, consulting chemist with one of the city's leading scientific and research firms, is the eighth speaker on the Radio Forum series, which will include 13 authorities in business, religious, educational and inter-racial life.

Among them have been Robert R. Taylor, member of the Chicago Housing authority and manager of the Michigan Boulevard Garden apartments, Charles P. Browning, NYA director; Alderman Earl B. Dickerson, Dr. John W. Lawlah, medical director of Provident hospital; Horace R. Cayton, director of Good Shepherd Community Center and noted sociologist; the Rev. Archibald J. Carey, minister at Woodlawn A. M. E. church and a practicing attorney-at-law, and George M. Jones.

Dr. Hall follows Mr. Jones, one of the city's leading architects and formerly professor of architecture at Howard university. The entire text of Mr. Jones' address, "Economy in Home Ownership", will be found on page 3 of this issue. Interested listeners desiring these addresses may secure them by writing to the Chicago Bee, 3655 So. State street. Comments and inquiries are welcomed.

The Radio Forums emanate from the Chicago studios of WHIP in Kimball Hall, 25 E. Jackson Blvd., John Stamford, teacher of voice and dramatics, director.

LAUD TALK

The Rev. Archibald J. Carey, Jr., whose timely address "A Page of History" on the BEE's Radio Forum Tuesday is considered one of the most interesting of the series. The studios of WHIP were flooded with telephone calls following is address.

Radio Bars Talk Of Crisis Editor

SEP 13 1940

NEW YORK.—A three-minute speech on the Negro and the national defense program by Roy Wilkins, editor of The Crisis magazine, was not permitted to be broadcast here September 5 by radio station WMAC.

Station officials hastened to deny that the speech was being censored. They said it was "not in harmony" with the program, "Harlem Serenade," in the midst of which the talk was supposed to have been given.

The half-hour program has been running on WMAC for several months. About half-way through, a short speech has been given by a special guest. Mr. Wilkins was invited for September 5 and told that no set topic was assigned and that he could speak on any subject of current interest.

The Crisis editor's speech was a brief but pointed request for a fair participation of Negroes in the defense program, both in the army and navy and in the thousands of jobs in the factories which have received contracts or defense materials.

SEP 14 1940

SPEAKER
OCT 6 1940

ELMER W. HENDERSON, director of research for the Illinois State Commission on the Condition of the Urban Colored Population, who was the first speaker on the 4th Radio Forum series, which entered its 40th week Tuesday at 2 p. m., over WHIP.

'Wings' Is Heard In East Africa

Atlanta Daily World
Atlanta Ga. SEP 14 1940

NEW YORK CITY—(SNS)—Thirty-five Negro choristers blend their voices in moving spirituals during Columbia network's Sunday morning "Wings Over Jordan." The program originates in the studios of WGAR, Cleveland—and in addition to being broadcast in this country coast-to-coast, it is short-waved by CBS's international station, WCBX, toward Europe.

The powerful radio station operated by the British Broadcasting Corporation at Daventry, in the midlands of England, picks up the hymns and sends them winging around the globe.

Over seas, deserts and jungles, the radio waves travel to Uganda, East Africa, where, according to Dr. Earnest B. Kalibala, "The program serves to meet the interracial needs of East Africa in much the same manner as in the United States. It is heard with equal interest by the white and Negro populace scattered around Lake Victoria."

Dr. Kalibala spoke on "Wings Over Jordan" September 8, as the guest of the Rev. Glenn T. Settle, program originator. The East African explained that while his own home did not have electricity, one of his neighbors owns a radio.

Numbers of natives and white have made it a custom to gather at the radio set-owner's house each Sunday to hear "Wings Over Jordan", which is a feature of NBC's 'American Music Hour.'

Two Indicted For Recent Murders

Atlanta Ga.
Atlanta Daily World
SEP 14 1940

The Fulton County grand jury returned two murder indictments Friday. Sammie Hopkins was charged with the August 18 pistol slaying of Harold Cobb while Carzey Lawson, alias Sonny Boy Lumpkin, is under indictment for the September 1 knife killing of Floyd Calvin Mapp.

BROADCAST SUNDAY MORNING AT 9:15

Atlanta Daily World
St. Louis, Mo.
SEP 26 1940

The regular Sunday morning broadcast at 9:15 under the auspices of the Negro business men of this city will feature the delegates who attended the National Democratic Convention in Chicago last week.

Mr. Jesse Johnson, chairman of the Broadcast Committee, announced that "while we do not attempt to express our views in these discussions, we do try to bring the issues of the day to our audiences. We shall present this Sunday (July 28) Dr. O. S. McClellan, Superintendent of Homer G. Phillips Hospital and delegate from the Eleventh Congressional District; Attorney David Grant, assistant city counselor and delegate to the National Negro Democratic Convention held in Chicago just before the National Convention. Mayor Dickmann's secretary, the Honorable John B. Sullivan, will bring greetings from the Mayor's office."

COMMUNIST NEGRO BROADCAST SUNDAY

Daily Worker
NOV 1 1940

Robert Campbell, Communist candidate for President of the Borough of Brooklyn, broadcasts at 1 A.M. Sunday over WCNW (1500 kc). Campbell, a leading Negro in Brooklyn, will address his broadcast especially to the members of his race, and will urge them to deliver a smashing blow at Jim Crowism practiced by the leaders of both major parties alike by piling up a large vote for local Communist candidates.

Birmingham, Ala. News
October 25, 1940

Negro School Leader On 'Wings Over Jordan'

"Wings Over Jordan," well known national radio program, will have Carol W. Hayes, supervisor of Negro schools of Birmingham, as guest speaker Sunday, Oct. 27. The program will be carried over the Columbia network and will be heard in Birmingham over WAPI at 8:30.

The Birmingham Negro educator will speak from KWKH at Shreveport, La., on "Education for Negroes in the South."

"Wings Over Jordan" is a weekly nation-wide broadcast dedicated to devotional exercises, the singing of Negro spirituals and to a short address made by some outstanding member of the Negro race.

Cab Calloway with Harlem Amateur Hour on WMCA

Daily Worker
New York, N.Y.
NOV 27 1940

Cab Calloway and his band, guests on Harlem Amateur Night over WMCA at 11 tonight . . . Woodie Guthrie and Burl Ives sing songs of love and labor on "Back Where I Come from" program over WOV at 10:30 tonight.

MORNING

9:30-WMCA—Food Forum
WJZ—Breakfast Club
WOR—U.P. News
WHN—Polly the Shopper
10:00-WNYC—Your Child Series
WMCA—News
10:15-WNYC—Gramercy Chamber Trio
10:30-WHN—Dance Music
11:00-WNYC—News
WABC—Short Short Stories
WOR—Trans-Radio News
WMCA—Ida Bailey Allan's Woman's Hour
WQXR—Hour of Request Music
11:10-WNYC—Father Knickerbocker Suggests
11:15-WNYC—Musical Comedy Memories
WOR—Women's Program
11:45-WNYC—You and Your Health

AFTERNOON

12:00-WNYC—Midday Symphony
WHN—U.P. News
WMCA—Character Analysis
WOR—Health Program
WJZ—Meet the Artist
12:15-WMCA—News
12:25-WJZ—U.P. News
12:30-WOR—Trans-Radio News
WJZ—National Farm and Home Hour
WNEW—David Lowe, News of Stage and Screen
12:45-WEAF—Condensed News
WOR—Consumers Quiz Club
1:00-WNYC—Missing Persons Alarm
WEAF—Piano Recital
1:05-WNYC—Economics Class from NYU
1:15-WMCA—Easy Aces
1:30-WNYC—Metropolitan Review with Ralph Berton
WMCA—Dance Music
1:45-WNYC—Board of Education Program
WEAF-WJZ—A.P. News
2:00-WJZ—Child Guidance Program
WNYC—News
WHN—Racing News
2:05-WNYC—Opera Hour
2:15-WHN—U.P. News
WJZ—Echoes of History
2:30-WJZ—Band Concert
WOR—Rutgers University Homemaking Forum
3:00-WQXR—Music of the Moment
WOR—Danceland
3:15-WABC—Dance Music
3:30-WQXR—A.P. News
WNYC—Education Forum
3:35-WQXR—American Concert
3:45-WNYC—News
WEAF—Vic and Sade
WABC—Columbia Lecture Hall
3:55-WABC—News
4:00-WOR—U.P. News
WNYC—Concert Orchestra
WQXR—Hour of Symphonic Music
4:15-WJZ—Club Matinee
4:30-WMCA—For Dancers Only
4:45-WNYC—Board of Education Program
5:00-WMCA—News
WJZ—Children's Hour
WNYC—NYA Talent Shop
WQXR—Stories in Music in Cooperation with N. Y. Public Library
5:15-WOR—Superman
5:30-WQXR—Music of the Great Masters
WHN—Racing News
5:45-WHN—U.P. News
WNYC—News

EVENING

6:00-WEAF—Andrew Doman Summers Talk WOR—Uncle Don
WJZ—U.P. News
WNYC—Municipal Concert Hall
WQXR—Music to Remember
WHN—Jimmy Powers Sports Talk
6:15-WEAF—Reviewers
WJZ—Bill Stearn's Sports Talk
WABC—Hedda Hopper's Hollywood
6:25-WEAF-WQXR—A.P. News
6:30-WOR—Trans-Radio News
WQXR—Dinner Concert
WHN—Final Racing News
6:35-WHN—U.P. News
6:45-WEAF—Little Abner
WOR—Here's Morgan
WABC—News
WHN—Dick Fishell, Sports Resume
7:00-WEAF—Pleasuretime with Fred Waring's Orchestra
WOR—Stan Lomax, Sports Review
WJZ—Easy Aces
WQXR—The Golden Horseshoe
7:15-WMCA—News
WEAF—NBC Newsroom of the Air
WOR—Confidentially Yours
WJZ—Mr. Keene, Tracer of Lost Persons
WABC—Lannie Ross, Song Recital
WHN—Sports Fanfare
7:30-WEAF—Cavalcade of America
WJZ—Echoes of New York
WABC—Adventures of Mr. Meeek
WQXR—Masterworks of Symphonic Music
7:45-WHN—Jimmy Powers, Sports Talk
8:00-WEAF—Hollywood Playhouse, Starring Don Ameche and Gale Page
WOR—Where Are You From
WJZ—The Quiz Kids
WABC—Big Town, Starring Edward G. Robinson with Ona Munson
WHN—Dance Music
WQXR—Symphony Hall
8:30-WEAF—Plantation Party
WJZ—Manhattan Midnight
WABC—Dr. Christian, Starring Gene Hershold
8:45-WHN—U.P. News
9:00-WEAF—Eddie Cantor
WABC—Fred Allen
WHN—Football Newsreel of the Air
9:30-WEAF—Mr. District Attorney
WOR—Dance Music
WJZ—News
WQXR—Famous Voices Through Recordings
9:35-WJZ—Pan-American Concert
9:45-WQXR—Invitation to the Waltz
10:00-WMCA—Masterworks in Symphonic Music
WEAF—Kay Kyser's Kollege of Musical Knowledge
WABC—Glen Miller and His Band
WQXR—Concert Hour
10:30-WMCA—News
WQZ—Doctors at Work
WQXR—Famous Musical Personalities
WABC—Back Where I Come From
10:45-WABC—News
WQXR—A.P. News
11:00-WMCA—Harlem Amateur Hour
WEAF—A.P. News
WOR—Trans-Radio News
WJZ—U.P. News
WABC—Sports
WHN—Cinderella Hour
WQXR—Just Music
WEVD—Symphonic Music
11:15-WOR—Adventure in Rhythm
12:00-WMCA—News
WJZ-WEAF—A.P. News
WHN—Music to Read By
WEVD—Jamboree Hour

ERIC MUNX

Wings Over Jordan:

Negro, Too, Builder Of U. S. Democracy

Philadelphia Tribune

Philadelphia Pa.

Radio Speaker Notes

By EDGAR A. LOVE

NOV 21 1940

America has been a name to charm with among the nations of the earth wherever there has been tyranny and oppression. America has become synonymous with liberty and opportunity—a land of free people, exercising unhampered and untramelled the rights of free speech, free asemblage, free press and free ballot—a democracy in process of attaining the highest peak of its ideals.

A democracy is not made by Demogogic politicians, men who think only in terms of selfish interests and benefits, but by men and women who envision the cooperative life of the nation and seek the good of all the common weal.

Not the least among the contributing elements responsible for the development, growth and progress of our country has been the Negro. In its physical development it was his mighty hand and sinewy arm that razed the forest, cleared the land, tilled the soil and produced the crops. His bosom was the first to be bared to the bayonet of the tyrant who would impose taxes without representation. His love of country found him making the supreme sacrifice also in the Second war of Independente and has sent him gallantly and courageously into every war of the nation.

Attitudes Count Also

But a nation may not be great even with rich resources enjoyed in national freedom. There must be found therein attitudes which promote and allow accord among all the heterogeneous groups compoent in the nation—attitudes which create understanding, tolerance and goodwill and guarantee the free exercise by all of all the rights of citizenship; attitudes which allow an appreciation of the contributions of all and a respect for the worth of all.

American was founded upon the pure idealism of democracy and has that idealism written into the Declaration of Independence — "We hold these truths to be self evident that all men are created free and equal and endowed by their Maker with certain inalienable rights among which are life, liberty and the pursuit of happiness."

Negroes have been prominent in many fields in creating and promoting those attitudes upon which a true democracy depends. Frederick Douglass, a victim of physical bondage, but himself never a slave, for his mind and heart were never fettered, escaping from slavery carried with him into his new found freedom no rancor, no bitterness, no hatred, except against the institution which held all America bound, for he realized as does all men who "think without confusion clearly", that there could be no freedom until there was freedom for all. Everywhere he went he used his matchless oratory to convince men that America, to attain the envisioned heights of a true democracy, must strip herself of all hypocrisies.

Booker T. Washington, that great apostle of goodwill and understanding, often himself misunderstood and maligned, went into the heart of our great Southland and with a purpose in his mind and resolution in his soul; with great sacrifice and undaunted courage, established Tuskegee Institute and sought to interpret the Negro to the dominant group of the South. He spent his years actively and strenuously building up economic stability and goodwill.

The summary of his doctrine seemed to have been—the Negro and the white races are thrown together in America. They must live together and since they must live together they should seek to understand and appreciate each other and help each other attain the heights. "For," said he, "no man himself can stand up while holding another down."

Poets Did Their Part

Paul Laurence Dunbar and Phylis Wheatley, through their poetry, sought to increase the goodwill of the nation toward the Negro by lifting the injustices and heartaches of their people.

Robert L. Vann, newspaperman par excellence, whose untimely death the nation mourned, rose to prominence over the hard way, no lifting up but a steady climbing all the way. He and his newspaper championed the cause of justice, the equal opportunities as the true American way. . . .

Walter White, noted Crusader against all forms of unrestrained lawlessness in all parts of our country and fearless and relentless in exposing unjust treatment accorded Negroes, especially in the exercise of their political rights, is so engaged and so concerned because he too knows that the guarantee of freedom in our democracy are guarantees to none except they be guarantees to all.

Praises Woman Educator

Mary McLeod Bethune, through almost unbelievable circumstances established her school in Florida with one dollar and fifty cents in her pocket and faith in God and her people has become a living embodiment of goodwill.

In the field of science, Ernest Just quietly but studiously exploring the mysteries of the origin and development of life seeking thereby to add to the sum total of human knowledge, happiness and understanding is making his contribution.

In religion, Bishop Robert E. Jones, interpreting the religious aspirations of his people and showing them to be the common outreaching of the soul of all men and teaching that "In this world of changing things, nothing endures but love and brotherhood and God," makes his contribution.

Channing H. Tobias, cultured and courteous and devoid of affectation, as a national figure, going in and out of our schools and colleges preaches and exhibits goodwill and understanding.

Recalls Marian Anderson

Marian Anderson, with a voice such as is given to only "one person in a century", after the hurt of soul given her in the nation's capital, when the opportunity came to stand before the columned monument enshrining the statue and memory of the immortal Lincoln and sing to a visible audience of 60,000 and an invisible audience of several million, quietly and unaffectedly lifted her voice and sang "My Country 'Tis of Thee, Sweet Land of Liberty". With this song upon her lips and the love of God and country in her heart she was helping to make democracy more effective in her beloved America.

Time will not permit an exhaustive cataloguing of the names of Negroes living and dead, who have helped mightily in the making of our American democracy. But these named and unmentioned men and women working unselfishly and untiringly for the democratizing of all the areas of our American life, realizing that true freedom must liberate, not only bodies but minds and spirits, knowing that none is free until all are free they, with us, lift their voices today in saying "God Bless America".

DR. EDGAR A. LOVE

Graduate of Morgan College, 1909; B. A. degree from Howard University, 1913; Bachelor of Divinity, Howard University, 1916; Bachelor of sacred theology, Boston University, 1918; and graduate work at the University of Chicago.

At present he is the president of the Alumni Association, School of Religion, Howard University; chairman of the advisory committee for Washington, D. C.; CCC; secretary of the Department of Negro Work, Board of Missions and Extension, Methodist Church; and a member of Committee on Ritual and Worship of the denomination.

Dr. Love spoke on "Wings Over Jordan," Sunday program of WGAR and the Columbia Broadcasting System.

Howard Shaw To Speak on Bee's Air Forum Tues.

Chicago Bee

Chicago Ill.

NOV 24 1940

Howard Shaw, superintendent of the Ida B. Wells Homes, southside low-cost housing project, which is expected to house its first families in December, will be the next speaker when the BEE's Radio Forum is heard for the 47th week on WHIP Tuesday, Nov. 26 at 2 p. m.

Mr. Shaw, an authority on electrical engineering, is expected to discuss the maintenance problems of the $9,000,000 housing project.

He follows Mr. Howard D. Gould, industrial secretary of the Chicago Urban League, who spoke last Tuesday on "The Negro and National Defense." Radio Forum, one of WHIP's most popular programs, has presented speakers outstanding in community life.

ETHEL WATERS AND TODD DUNCAN STARS OF RADIO PROGRAM

Chicago Defender

NOV 23 1940

NEW YORK CITY, Nov. 21—Ethel Waters and Todd Duncan, both stars of the current Broadway musical, "Cabin in the Sky," appeared on the new radio program, "Lincoln Highway" as guest artists last week and received the raves of every critic in town.

THEATRICAL - 1940
PICTURES FILMS ETC.

Hollywood Theatres Lift Ban On All-Colored Films

NOV 30 1940

HOLLYWOOD (ANP)—Round 1, in the battle being waged against white owners of theatres in colored districts who had conspired to boycott all-colored cast pictures, ended in victory last week when two of the houses suddenly displayed lithographs and other advertising matter announcing the early showing of two of the [redacted] formerly banned by the [redacted]

Lincoln theatre with a 2,500 seating capacity, and a 99 per cent colored trade, and which is operated by Jules Wolf, booked "Am I Guilty," starring Ralph Cooper, in a story built around colored physicians and nurses.

Al Snowden, who with his brother Reuben, owns the Bill Robinson and Florence Mills theatresfi both also with 99 per cent colored patronage, booked "The Son of Ingagi." It stars Laura Bowman, famous Lafayette player, as a great scientist striving to bring human intelligence to a strange creature of the jungles.

However, local citizens are watching future developments to see if the apparent capitulation of these exhibitors is merely a salve to ward off the growing resentment, expressed by movie fans who realize what it means to the group economically for this avenue of employment to be kept open to the young and old actors of the race.

Birth of Negro Playwrights Company Marks New Era For Producers And Race Thespians

New Theatre Movement Intended To Give Talented Artists Full Expression; First Play Lauded

NOV 23 1940

NEW YORK, N. Y.—The recent birth of the Negro Playwrights Company marked the beginning of a new era for producers and talented members of the Negro thespian group.

The formation of the company grew out of the success of Negro plays under the WPA Federal Theatre project, with four of the six men comprising it having served their apprenticeship with the WPA Federal Theatre, which is the first venture of this nature to give Negro talent full expression.

Distinctly of, for, and by Negroes, the new theatre movement made its auspicious debut in Harlem's Lincoln Theatre. George Murphy, of the N. A. A. C. P., is treasurer of the group. Edna Thomas, Paul Robeson, Richard Wright, and the Rev. John W. Robinson are associate members.

ABLE PLAYWRIGHTS

The playwrights are Theodore Ward, Langston Hughes, Powell Lindsay, George Norfold, Owen Dodson, and Theodore Brown.

Theodore Ward possibly has hed more success in the theatre than any of the other playwrights. "Big White Fog," one of his productions, which opened on October 22, was the first play that displayed, in every sense of the word, the stage craft of the Negro. It was first presented in Chicago where critics rated it one of the "most outstanding plays" ever written by a member of the race.

SOME WHO'S WHO

Thumbnail sketches of other members of the company follow:

"Theodore Brown of Boston was one of the first Negro playwrights to be produced by Federal Theater. His play on John Henry 'Natural Son,' was one of the first successes of the project in Seattle.

"Powell Lindsay, who is directing the first production, 'Big White Fog,' has done most of his work and studying in Connecticut, having been a student in the Yale drama school and later director of Federal Theatre of the Negro drama in that area.

"George Norfold was a young journalist before he began to write plays. After studying playwriting at Columbia University, he was requisitioned by the New York unit of Federal Theatre to write the script of the Negro in Amer[illegible] which was to have been given a production of the dimensions of '. . One Third of a Nation.'

ABLE ADVISER

"Langston Hughes, who is probably better known for his poetry and his novels than for his playwriting, was never actively employed by the Federal Theatre, but he was always a capable and much sought after adviser.

"Owen Dodson, sixth member of the company, was in school during Federal Theatre time. While a student at Yale, where he recently received a Master of Fine Arts degree, two of his plays were produced, one of which might have been done by Federal Theatre had the project been allowed to survive.

"With the exception of Langston Hughes' 'Mulatto,' none of the playwrights have had a play on Broadway, not however, because their plays are not artistically up to par, but because their plays provided honest portrayals of Negro life, portrayals that are not consistent with Broadway's concept of Negroes and Negro life."

RELATED BY NORFOLD

This is the opinion of Playwright Norfold, who related the above in an interview with Edgar T. Rouzeau, New York correspondent of the Journal and Guide, who added: "It is encouraging to know that not only the Negro playwrights will be a part of this new company, but Negro actors and technicians as well."

That Negroes are actively engaged in the technical side is evidenced in one instance by Perry Watkins, director of the company, who designed the set and lighting arrangements for "Big White Fog."

While this is the first serious venture of the group for its own outlet, heretofore denied, and is to be conducted only on a small scale, many acotrs and actresses have already gained fame in productions written and staged by white producers.

Marc Connelly's prize winning play, "Green Pastures," catapulted Richard B. Harrison to dramatic heights in his role of "De Lawd," and later gave Rex Ingram a boost in the screen version.

ETHEL WATERS STARS

"Ethel Waters, a dramatic actress, never really found herself as an actress until given a role in "Mamba's Daughters," and won more plaudits on the recent presentation of "Cabin in the Sky," current Broadway production.

Negro playwrights have produced numerous plays dealing with both the light and serious side of Negro life, but most of them remained obscure productions until the WPA Federal Theatre Project gave them assistance and encouragement for further study, and at the same time provided an outlet for their talent.

Musical comedies have seen greater participation of Negro thespians than any other productions. Among the most outstanding have been Miller and Lyles' "Shuffle Along," Lew Leslie's "Blackbirds," and George Gershwin's "Porgy and Bess."

The trend to serious Negro drama depends upon the success of the Negro Playwrights Company, and the reception and encouragement from the the Negro public and press.

BROADWAY BOWS TO GENIUS OF RACE ON THE LEGIT STAGE

Courier Pittsburgh, Pa. NOV 23 1940

In the first all-colored legit production of the season, Ethel Waters, and a host of colored artists, packed 'em in nightly at the Martin Beck theatre, a stone's throw from Broadway, with their talented version of "Cabin In the Sky."

Left to right: Given a chance to sing several well written songs, Ethel Waters is at her best and is happy as a lark in the new show. Dooley Wilson, cast in the main male role, strikes a significant pose with Miss Waters.

In the next photo, Miss Katherine Dunham, whose group of dancers are her background, gives the illuminated lane something different with her own brand of personification, grace and beauty.

Miss Dunham is pictured again, this time in a striking pose to give you an idea of the type of dancing she does.

In the last picture she seemingly prays and reveals a tremendous amount of dramatic ability.

Youth and Age - Both Beloved

BILL ROBINSON, beloved star of stage and screen, with Shirley Temple, whom he taught to dance. They appeared in several pictures together.

In Movie of Champ's Life

NOV 23 1940

JOE LOUIS, heavyweight champion, and Edna Mae Harris, co-stars of "The Spirit of Youth," biographical film of Louis's life.